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Imax Announces *Fantasia 2000*, Financial Woes

Imax Corporation's year-end earnings report, released Feb. 10, was a classic good news/bad news story. The good news was the announcement of the company's first deal with a major Hollywood studio – **Disney** – for the first LF release of a major studio picture – ***Fantasia 2000***. The bad news was net earnings for the fiscal year of only US$1.8 million, down from $20.7 million the previous year, and a concomitant 47% plunge in the company's stock price that anticipated the report, from a high of $33.63 in January to a low of $17.75 in February.

First the good news. *Fantasia 2000* will be a 90-minute 2D animated feature that reprises three segments from the 1940 Disney classic, *Fantasia*, and adds six newly created sequences, some created by traditional hand-drawn cel methods, some with computers. As in the original, the new material will be set to classical music, including works by Beethoven, Shostakovich, and Stravinsky. The score of the new segments will be performed by the Chicago Symphony Orchestra, conducted by **James Levine**.

The film will be released exclusively to 15/70 theaters starting on Jan. 1, 2000, for a four-month run, and to conventional 35mm theaters some months later. The two runs will not overlap. In December 1999, the film will be shown (in 35mm) with live orchestral accompaniment by Levine and the London Philharmonic in a special five-city tour that will visit New York, London, Paris, Tokyo, and Los Angeles.

Fantasia 2000 will be distributed to LF theaters by **Buena Vista**, Disney's distribution wing, assisted by Imax's distribution division. Sources say that leasing deals will follow the pattern of conventional films: lease fees of about 50%, no print fees, all marketing paid for by the distributor, etc., although neither Disney nor Imax would confirm these details.

Earnings and stock tumble

Then there's the bad news. As reported last month in *MaxImage!*, Imax's share price fell precipitously in late January when investment firms SG Cowen and Goldman Sachs downgraded their ratings of the stock. (Oddly, three weeks after dropping the stock by two steps, Goldman Sachs upgraded it by one step.) The Feb. 10 report did not help matters, despite optimistic comments from co-CEOs **Rich Gelfond** and **Brad Wechsler** about the increase in brand recognition and other benefits that *Fantasia 2000* would

*(See **IMAX** on page 3)*

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GSTA Plans NY Meeting

Mid-Winter Meeting in Stockholm

About 70 committee members of the **Giant Screen Theater Association** (formerly the International Space Theater Consortium) met in Stockholm, Sweden, in early February for the annual Mid-Winter Meeting. The session was hosted by **Désirée Edmar**, director of the **Swedish Museum of Natural History**, and **Staffan Forssell**, managing director of **Cosmonova**, the Museum's IMAX Dome® theater and planetarium.

The main business of the meeting was planning the 1999 Annual Conference, which will be held at the Hilton Hotel in New York City, Sept. 11 – 16. The **Sony Lincoln Square IMAX Theatre**, the **American Museum of Natural History**, and Jersey City's **Liberty Science Center** will host LF screenings and other activities for the meeting.

The Stockholm session also accomplished a number of other objectives, including deciding to hire a full-time executive director for the association and establish a permanent office in the U.S. The new director will be selected by a

*(see **GSTA** on page 9)*

1998 YEARBOOK COMING!

In April we will publish the first annual MaxImage! *Bookings Yearbook*, collecting and updating all the monthly bookings lists published in *MaxImage!* in 1998, along with additional charts and analyses of trends and patterns in the LF world. This $50 value will be sent free of charge to all current subscribers.

If you're not a current subscriber, sign up today using the order form on page 19, our Web site (www.cinergetics.com), or our toll-free order line, 800-978-9754. (Outside the U.S. and Canada call +1-410-997-2780.)

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MaxImage!

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Just tell me what you really think. All I want is your honest opinion!

Editor/Publisher
James Hyder

Associate Editor
William Hyder

Circulation Manager
Thomas Jacobs

Contributors to this issue
Marty Shindler

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Editorial Offices
5430 Lynx Lane, Suite 223
Columbia, MD 21044-2302 USA
(410) 997-2780 (phone)
(410) 997-2786 (fax)
editor@cinergetics.com

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Shindler's Site

by Marty Shindler

Trade-Showed-Out

It happens every year around this time. The notices start arriving for a myriad of trade shows, from those directly related to the LF industry to those only peripherally related to my professional interests.

Even before the season starts, I know I'll be "trade-showed-out" by the end of the season. But every year I go through it anyway. Why? Mainly because it's fun, although it's sometimes hard to remember that when you've been plodding up one aisle and down the next in an enormous convention center for hours on end.

The difficult part is deciding which shows to go to: which are marginally useful and which are a waste of time. Differentiating among them is often impossible.

With the digital revolution in full swing, more shows are technology related. It was not so long ago that SMPTE, NAB, CES, Comdex, Siggraph, and a couple of others covered the gamut. Now we have Computer Telephony, ICE, DCC, Post LA, MacWorld, IBC, BKSTS, E3, GDC, ITS, TiLE, Animation Expo, Infocomm, ITEA, and more. (Maybe I should offer a prize to anyone who could identify all the players in this alphabet soup.)

That does not count others that are not so technocentric, such as NATPE, IAAPA, AFM, Midem, Cannes, Urban Land Institute, Urban Entertainment Development, American Association of Museums, etc.

Still others are duplicated in multiple locations, such as ShoWest, ShowEast, Show Biz Expo West, Show Biz Expo New York, etc. Then there are the seasonal ones with Summer, Winter, Fall, or Spring after their names.

Continuing education is an important component of the season. Many organizations run some very interesting seminars with high-profile guest speakers that are outside of the formal trade show atmosphere. *Variety, Red Herring, Upside*, and other magazines come to mind. But how many can one person attend?

It can be tricky when the show is in your home town (as so many of them are for me, here in L.A.). On the one hand it's great to be able to stay at home, save on airfare, and drop in for a quick look while doing other business in the area. On the other hand, it's easy to succumb to the temptation of spending too much time at a show just "because it's there" when you should be doing more important work.

I often wonder how they all stay in business. Who really attends them? The majority of people seem to be like me, going with free exhibit passes to check out the new technology and network. Who besides exhibitors pays to attend? How many shows will still be around next year or the year after?

Several years ago, while I was with Cinesite, the business head of a trade publication asked me if I would take a meeting with a representative of his parent company's trade show division. They were thinking about creating a new digital entertainment show in L.A. and wanted my opinion (and probably a commitment to purchase floor space) on its potential. I warned him that I thought the industry was saturated with conferences and that most people felt trade-showed-out. (It was perhaps the first time I used that term.) If they were going to start a new show, I suggested, it had better be different, not another cookie-cutter show.

I asked if he still wanted the meeting. He said yes, and I repeated those opinions in the meeting. They scheduled the show and appeared surprised when response was less than lukewarm. There was no second show.

Some people feel that two shows dedicated to LF – ISTC/GSTA and LFCA – may be one show too many for the size of our industry. Many also believe that if the former had been open to non-15/70 LF formats, the latter might not exist. However, attendance at both has been growing and will almost certainly continue as the rest of the LF industry grows.

My Tricks of the Trade Show

Here are a few tips I have picked up over the years to make trade shows more enjoyable and less stressful. If you have some of your own, send them to me and I'll share them with readers in a future column.

When you respond to a trade show invitation, spell your name wrong or put in a slightly different title. Then watch how often that spelling or title resurfaces in the following years. You'll be amazed as you see how often your name is sold by one show to another.

Tired of lugging bags full of promotional literature around the show, then bringing them back to the office, never again to see the light of day? I'm looking at a bag right now that should probably just be dumped in the recycle bin. My advice? Don't pick up this stuff to begin with!

I've decided that when I really want an exhibitor's material I will either give the trade show rep my card, and ask him/her to mail me their current literature (letting them pay the freight, and saving my weary arms) or I'll just visit their web site after the show. Arriving in the mail, it probably stands a better chance of being read than being in a pile of other stuff brought back from the show. In fact, I often discourage clients and others from giving out too much information at the show for that very reason.

While at the show, make time to check your e-mail and phone messages, and return the important telephone calls.

And when you return, try to avoid giving your co-workers the impression that you were partying the whole time (even if you were).

If you had not already thought about being trade-showed-out, you probably are now. And the season is just beginning. Maybe I should write the definitive guide for the trade-showed-out. Or better yet, I'll start a conference and trade show on the subject!

Marty Shindler is a management consultant who provides a business perspective to creative and technology companies. Marty may be reached at shindler@aol.com.

Imax's Good News/Bad News

*(from **IMAX** on page 1)*

create for the company. The stock dropped below $20 on the day of the announcement, and continued a downward slide for the rest of the month. As we went to press in late February, the price closed just under $18.

For the quarter ending Dec. 31, 1998, Imax posted a loss of $16.4 million, as compared to a profit of $7.3 million in the same period of 1997. This equates to a per-share loss of $0.49, as compared to a gain of $0.25 in 1997's fourth quarter.

One-time charges – $ 7.9 million to virtually shut down the Ridefilm motion simulation subsidiary, and $19.1 million in write-downs on ***The Hidden Dimension*** and ***The IMAX Nutcracker*** – combined to lower annual per-share earnings to $0.03, compared with $0.71 in 1997.

Sales of the 8/35-film-based hydraulic simulator, originally developed by **Douglas Trumbull**, were reportedly far below expectations in the face of competition from less expensive units from **Iwerks Entertainment**, **Showscan Entertainment**, and a plethora of smaller companies. Industry observers speculated that Imax would find it more profitable simply to distribute the new electronic motion base with digital projection that Trumbull has recently developed with **Hitachi Ltd.** (*see MaxImage! Nov. 1998, page 1*) than to remain in the capital-intensive manufacturing business.

Gelfond told *MaxImage!* that existing Ridefilm customers would continue to be supported and that although the reorganization involved a few layoffs, most of the division's employees had been reassigned within the company.

The earnings report stated that the write-downs also accounted for "unrecoverable costs on certain films in the library which have either underperformed to date or which the Company believes will have less value in light of the impending release of Hollywood-produced films."

Imax also predicted that clients' construction delays would result in 1999 earnings "approximately equal to its earnings in 1998 before the impact of the [one-time] charges," i.e., about $0.10 per share. Stronger results are expected in 2000.

Gelfond and Wechsler pointed to continued growth in revenues (up 20% in 1998) and in the backlog (76 theaters), as well as investments in affiliate relations and brand marketing, saying, "We have never been more excited about Imax's long-term future than we are today."

The Mailbox

Dear *MaxImage!*,

Thank you for the article about ***Encounter in the Third Dimension*** [*MaxImage!* February, 1999]. I would like to point out that *Encounter* does *not* rely heavily on CGI material produced for various motion simulation attractions, as stated in the article. In fact, not one single frame of *Encounter* was created by **nWave Pictures** for other projects. We *did* use some footage from other producers: a 15-second clip from ***Dino Island*** **(Iwerks Entertainment)**, a spectacular 90-second clip from *Terminator II 3-D* **(Universal Studios)**, black-and-white stills, and 35mm feature film clips from various sources. The total running time of the previously produced material amounts to less than 5 minutes.

Having said that, we are now distributing a sequence produced for *Encounter* as a ride film (***Journey Through The Center of The Earth***) and are packaging a 12-minute version of *Encounter* as a 3D attraction (***Adventure in 3D***), in association with Iwerks. In other words, we designed *Encounter* as a multi-faceted product instead of re-purposing existing nWave footage. By doing this we will be able to cover over 50% of our production budget from the exploitation of ancillary rights (non-1570 distribution). This is our way to prepare for the rough road ahead.

As you pointed out in your article "Boom Year for Theaters, Bust Year For Producers" [January 1999], the marketplace is changing rapidly and a number of producers will have great difficulty surviving in this highly competitive environments. I think our industry faces a major crisis. With over 20 titles to be released in the next 18 months, at best only one out of three films has a crack at recouping its production budget.

Furthermore, the recently announced exclusive worldwide release of ***Fantasia 2000*** as an LF film could very well be our industry's Y2K time bomb. While a brilliant marketing move on the part of **Disney** and a much needed shot in the arm for **Imax Corporation**, should the film find its way to 70 or more theaters on January 1, it will grab all the prime programming slots for the next four to six months at a time when more films than ever are reaching the market place.

This is why I pray to the 3D gods every morning when I get up, and thank them for having cast a stereoscopic spell on our company. At first it looked like a very risky proposition to produce a 3D film with so few 3D theaters up and running. Of all the 3D films produced to date it looks like *Into The Deep* will be the only success story. Other titles have either done very poorly at the box office or had exorbitant production budgets.

Our strategy was to produce *Encounter* as inexpensively as possible (US$6 million) by going fully digital and to cover our down side by finding ancillary markets for the film. We now have four distinct products to distribute in non-competing markets: a 40-minute 3D LF film, a 12-minute attraction film, a 4-minute ride film, and the anaglyphic 3D version for 2D theaters. We are taking the exact same approach with our next 3D film, *Alien Adventure*, to be completed by the LFCA meeting in May.

Y2K does not look too bad after all, through polarizing filters.

Ben Stassen, CEO
nWave Pictures

THE BIZ

FILM STOCK

Iwerks posts improved Q2

In early February, **Iwerks Entertainment** reported a 44% increase in revenues and a decline in net losses in its second fiscal quarter as compared to the same period last year. For the three months ending Dec. 31, 1998, revenues were US$8.65 million compared to $5.99 million in the same quarter of 1997. This equated to a net loss of $821,000 ($0.07 per share) in the current year's Q2, contrasted with a net loss of $3.5 million ($0.29 per share) in the same period last year. Earnings before interest, taxes, depreciation, amortization, and extraordinary charges (EBITDA) for the quarter ending Dec. 31, 1998, was $156,000. For the same quarter in 1997 EBITDA was a negative $2.7 million.

For the six months ending Dec. 31, 1998, revenues were $16.0 million, compared to $14.0 million in the same period last year, a 14% increase. Loss per share for this year's first two quarters was $0.15, compared to $0.33 in the same period last year. EBITDA for the six months ending Dec. 31, 1998, was $197,000, as opposed to negative $2.1 million in the same period of 1997. (All figures above are unaudited.)

The company attributed the improvement to increased hardware sales in Asia, as well as the absence this year of last-year's one-time costs related to the failed merger with **Showscan Entertainment**. Management also trimmed more than $900,000 from selling, general, and administrative expenses in the second quarter.

About two weeks after the earnings report, Iwerks announced a repurchase of up to 600,000 shares of its outstanding common stock, which will be held initially as treasury shares. The repurchase will be funded from existing cash or internally generated funds, according to a company release.

Showscan narrows loss in Q3

Showscan Entertainment reported a net loss for its fiscal third quarter ended Dec. 31, 1998, of US$1.37 million (-$0.24 per share) compared to a net loss of $3.26 million (-$0.58 per share) in the same period of the previous year. For the nine months ending Dec. 31, 1998, the company posted a loss of $2.9 million (-$0.51 per share) compared to a net loss of $5.88 million (-$1.04 per share) for the first nine months of FY 1997.

IMAXF to change to IMAX

Imax Corporation will change its stock symbol on the NASDAQ exchange from IMAXF to IMAX as of Friday, May 5.

DEALS

Prisma to raise funds for MFF

MacGillivray Freeman Films has selected **Prisma Sports and Media** as its "exclusive sponsorship marketing consultant and sales agent" for the Great Adventure Film Series™ that MFF announced last fall. Prisma is an international sponsorship and television marketing company with offices in Reston, VA, London, UK, and Zug, Switzerland. Prisma will develop sponsorship deals similar to the one MFF struck with Malden Mills, maker of PolarTec outdoor fabrics, for ***Everest***.

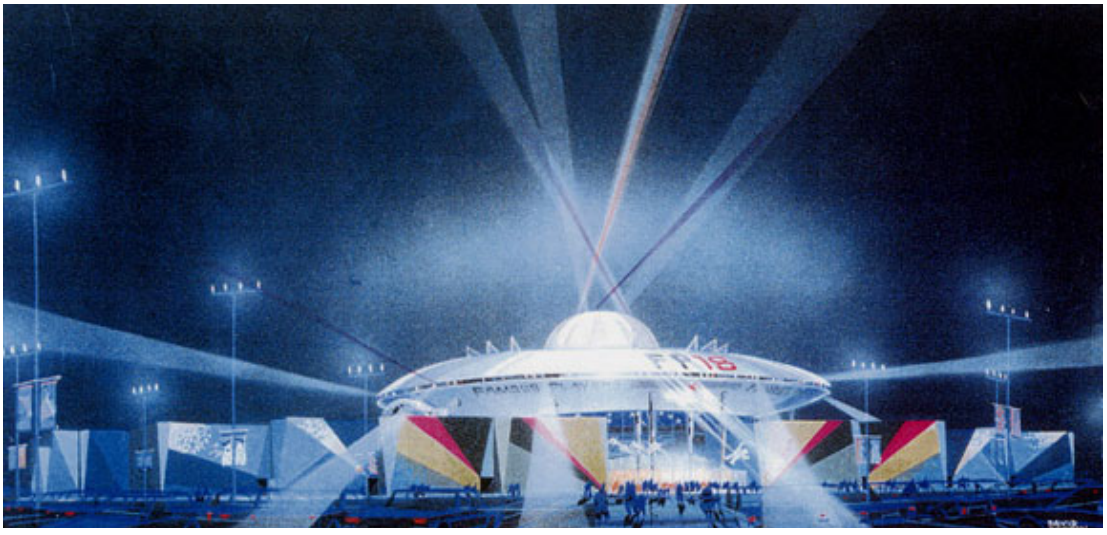
The Great Adventure Film Series is a $65-million venture that will release a new film at the same time each year for the next ten years, starting with ***Dolphins*** in 2000 and ***Journey Into Amazing Caves*** (wt) in 2001. MFF reports that 70 LF theaters have committed to booking *Dolphins*.

SDA to dist NFBC films, Shinsyu

SDA Panorama, the LF production and distribution branch of Canada's Coscient Group, has secured the distribution rights to four LF films produced by the **National Film Board of Canada** as well as to **Dentsu Tec**'s ***Shinsyu Symphony***.

Under the deal with NFBC, signed in late January, Panorama will distribute ***Transitions, First Emperor of China, Momentum,*** and ***Mysteries of the Maya*** worldwide**.** The job will be a familiar one for Panorama's marketing officer, **Steven Morris**. He was distributor for the films at NFBC before moving to SDA last year.

In February, Morris closed negotiations with Japan's Dentsu Tec to distribute *Shinsyu Symphony*, the 1995 film about the region surrounding Nagano. It will be screened at a film festival in Vienna, Austria, in April and May.



Famous Players' Colossus megaplex, with an IMAX 3D SR theater, opened near Toronto in February. *See page 20.*

THE BIZ

PERSONNEL

Moon joins Regal in Lincolnshire

John Moon II has become chief projectionist at **Regal Cinemas**' first IMAX theater, in the Chicago suburb of Lincolnshire. He will also assist the Knoxville, TN-based chain as it opens nine additional LF theaters around the U.S. in the next few years.

Moon arrives in Illinois from the **Children's Museum of Indianapolis**, where he was theater manager for four years at the CineDome, a 15/70 3D Iwerks theater he helped launch in 1996. Before that he was projectionist at the IMAX Theater of the Louisville Science Center in Louisville, KY.

The **Regal IMAX Theater Lincolnshire** is a 275-seat IMAX 3D theater in a standalone 20-screen megaplex that opened in December 1998, about 15 miles (24 kilometers) northwest of Chicago.

More new FP staffers

Canadian exhibitor **Famous Players** has announced the hiring of several new people to manage the IMAX theaters in its new multiplexes in Edmonton, AB, and Montreal, QC. In Edmonton, **Philippe Renoir** is IMAX promotions and public relations manager, and **Dean Skoubis** is IMAX group sales manager. In Montreal, **Eric Salpeter** and **Brenda Michetti** hold the same positions respectively. Both theaters are expected to open by mid-June.

Stolken-Archuletta joins K2

Patti Stolken-Archuletta, director of the California Film Commission for the last eight years, has joined **K2 Communications** of El Segundo, CA, where she will help promote ***California***, an LF film about the state that is being executive produced by K2 CEO **Robert Kresser**.

Welman moves to MegaSystems

Jeremy Welman joined **MegaSystems Inc.**, in Wayne, PA, in February as vice president of commercial theater development.

In 1996, Welman helped launch the Edwards IMAX 3D theaters in Irvine and Ontario, CA. Last year he moved to Gatlinburg, TN, to open and manage the **Great Smokies Giant Screen Theatre**, an 8/70 MegaSystems-equipped screen owned by **World Cinemax Productions** of Willows, CA.

New and Future Theaters

Short Name	Theater	Country	Mfr	Fmt	Type	Open
Lincolnshire	Regal IMAX Theater Lincolnshire	USA	IMAX	1570	3D	12/1/98
Anchorage	CineVentures - Alaska	USA	Iwerks	870		12/17/98
Richmond BC	Famous Players SilverCity	Canada	IMAX	1570	3D/SR	12/18/98
Kofu	Yamanashi Youth Science Center	Japan	GOTO	1070		12/31/98
Lisbon	Lisbon Espinho	Portugal	Iwerks	870		12/31/98
Brisbane	Cinema Plus IMAX Theatre	Australia	IMAX	1570	3D	1/22/99
Miami	IMAX Theatre at Sunset Place	USA	IMAX	1570	3D	1/23/99
Vaughan	Famous Players Colossus	Canada	IMAX	1570	3D/SR	2/12/99
Cathedral City	Desert IMAX Theater	USA	IMAX	1570		3/15/99
Buffalo	Regal IMAX Theatre	USA	IMAX	1570	3D	3/31/99
Memphis Muv	Muvico IMAX Theater	USA	IMAX	1570		3/31/99
Auckland	Cinema Plus IMAX Theatre	N.Z.	IMAX	1570	3D	4/99
Boise	Edwards IMAX Theater	USA	IMAX	1570	3D	4/99
Canary Islands	Museo del Ciencias et Tecnologia	Spain	CinMec	870		4/99
Frankfurt	Bofiscope IMAX Theater	Germany	IMAX	1570	3D	4/99
Vinhedo	Adventure Park	Brazil	Iwerks	870	3D	4/99
Wash NMNH	Samuel C. Johnson IMAX Theater	USA	IMAX	1570	3D	4/99
Addison	Marcus IMAX Theatre	USA	IMAX	1570	3D/SR	5/99
Dublin CA	Regal IMAX Theater	USA	IMAX	1570		5/99
Edinburgh	Virgin Cinemax	Scotland	Iwerks	870	3D	5/99
Edmonton FP	Famous Players SilverCity	Canada	IMAX	1570	3D/SR	5/99
London BFI	British Film Institute	England	IMAX	1570	3D	5/99
Mississauga	Famous Players Coliseum	Canada	IMAX	1570	3D/SR	5/99
New Rochelle	Regal IMAX Theater	USA	IMAX	1570	3D/SR	5/99
Rome	Trevi Fountain Theater	Italy	Iwerks	870		5/99
Toronto FP	Famous Players Paramount	Canada	IMAX	1570	3D	5/99
San Francisco	Sony IMAX Theater	USA	IMAX	1570	3D	5/18/99
Dallas Cmk	Cinemark IMAX Theater	USA	IMAX	1570	3D	6/99
Kuwait City	Scientific Center	Kuwait	Unk			6/99
Los Angeles HH	Edwards Howard Hughes Ctr	USA	IMAX	1570	3D	6/99
Montreal FP	Famous Players Paramount	Canada	IMAX	1570	3D	6/99
Oklahoma City	Omniplex	USA	Iwerks	1570		6/99
Sacramento	Sacramento IMAX Theater	USA	IMAX	1570	3D	6/99
Sioux Falls	Kirby Science Discovery Center	USA	Iwerks	870		6/99
Surfers Paradise	Cinema Plus IMAX Theatre	Australia	IMAX	1570		6/99
Valencia CA	Edwards IMAX Theater	USA	IMAX	1570	3D/SR	6/99
Bournemouth	Sheridan IMAX Theater	England	IMAX	1570	3D	6/30/99
Langley	Famous Players Colossus	Canada	IMAX	1570	3D/SR	7/99
Yountville	Magnum Cinema	USA	Mega	870		8/99
Columbus COSI	Center of Science and Industry	USA	Iwerks	870	3D	9/99
Montreal Sho	Showmax Theatre Montreal	Canada	Iwerks	1570		9/99
Providence	Providence IMAX Theatre	USA	IMAX	1570		9/99
Harrisburg	Grass/Rite Aid IMAX Theater	USA	IMAX	1570		9/9/99
Ankara	Transturk IMAX Theater	Turkey	IMAX	1570	3D	10/99
San Juan	San Juan IMAX Theater	USA	IMAX	1570		10/99
Dearborn	Henry Ford Museum	USA	IMAX	1570	3D	11/99
Kansas City Sci	City Superscreen	USA	Iwerks	1570	3D	11/99
Oakland	Science Theater	USA	Mega	870		11/99
Rochester Cmk	Cinemark IMAX Theater	USA	IMAX	1570	3D/SR	11/99
Berlin Sony	Sony IMAX Theater	Germany	IMAX	1570	3D/HD	12/99
Boston NEA	New England Aquarium	USA	IMAX	1570	3D	12/99
Johannesburg	Johannesburg IMAX Theater	South Africa	IMAX	1570		12/99
Perth CP	Cinema Plus IMAX Theatre	Australia	IMAX	1570		12/99
San Diego Krik	Krikorian IMAX Theater	USA	IMAX	1570	3D	12/99
Antwerp	Gaumont IMAX Theater	Belgium	IMAX	1570		12/99
Chicago Cmk	Cinemark IMAX Theater	USA	IMAX	1570	3D/SR	12/99
Shanghai	Shanghai IMAX Theater	China	IMAX	1570	3D	12/99
Tulsa	Cinemark IMAX Theater	USA	IMAX	1570	3D/SR	12/99
London SM	Science Museum	England	IMAX	1570	3D	1/6/00
Bethlehem	Discovery Ctr of Science and Tech.	USA	Mega	870		2000
Buenos Aires	Cinemark IMAX Theater	Argentina	IMAX	1570	3D	2000
Calcutta	Calcutta	India	Unk			2000
Fresno	Edwards IMAX Theater	USA	IMAX	1570	3D	2000
Houston Edw	Edwards IMAX Theater	USA	IMAX	1570	3D	2000
Los Angeles UC	Universal City IMAX Theater	USA	IMAX	1570	3D	2000
Mexico City Cmk	Cinemark IMAX Theater	Mexico	IMAX	1570	3D	2000
Muttontown	Cradle of Aviation	USA	IMAX	1570		2000
Sao Paolo	Cinemark IMAX Theater	Brazil	IMAX	1570	3D	2000
Tampa Chan	Channelside IMAX Theater	USA	IMAX	1570	3D	2000
Toronto Zoo	Metropolitan Toronto Zoo	Canada	Unk	1570		2000
Budapest	I.T. IMAX Theater	Hungary	IMAX	1570	3D	2000
Istanbul	Transturk IMAX Theater	Turkey	IMAX	1570	3D	2000
Newport	Newport on the Levee	USA	IMAX	1570	3D	2000
Prague	I.T. IMAX Theater	Czech Rep	IMAX	1570	3D	2000
Warsaw	I.T. IMAX Theater	Poland	IMAX	1570	3D	2000
San Diego NHM	San Diego Natural History Museum	USA	Iwerks	870		2000
Honolulu BM	Bishop Museum	USA	IMAX	1570	Plan	2000
Belfast	Sheridan IMAX Theater	N. Ireland	IMAX	1570	3D	2000
Athens	Athens Iwerks Theater	Greece	Iwrk	1570		2000
Austin	Texas State History Museum	USA	IMAX	1570		2000

LF and Oscar: An Unrequited Love Story?

When the 1998 Oscar® nominations were announced on February 9, 1999, for the first time since 1995 no LF feature was on the list. The only nominee from the LF world was ***More***, a 15/70 short by **Mark Osborne**, in the Animated Short Film category. (*See Shorts, page 20.*)

MacGillivray Freeman Films' *Everest* was widely expected to get an Oscar nod, but late in 1998 it was judged to be a documentary feature, not a short. (MFF distributed 40- and 44-minute versions, submitting the shorter one for award consideration. The **Academy of Motion Picture Arts and Sciences** decided that because the 44-minute version was running in more theaters, *Everest* had to compete as a doc feature. Under the rules, the cutoff for a short is 40 minutes.) The ruling was seen as significantly hurting *Everest*'s chances to be nominated, since it would be up against 59 ninety-minute-plus features, many on major social issues, such as the Holocaust and AIDS, that the Academy has traditionally favored.

Other LF films submitted in 1998 include ***Africa's Elephant Kingdom*** **(Discovery Channel Pictures)** and ***Mark Twain's America*** **(Sony Pictures Classics)**, the former in the short category, the latter in the long. Three other 1998 films, ***The Greatest Places*** **(Science Museum of Minnestoa)**, ***Mysteries of Egypt*** **(National Geographic/Destination Cinema)**, ***T-Rex: Back to the Cretaceous*** **(Imax Corporation)** were not entered, although Destination Cinema has said that *Egypt* may be submitted in 1999.

If it is, it may end up in the same boat in which *Everest* found itself this year, competing in a large field of longer films. As reported in *MaxImage!* last month, a proposed change to the Academy's rules would merge the long and short documentary categories, starting with the 1999 competition. In 1994 the definition of short documentary was changed from 30 minutes to 40 minutes. Before the change, two LF films had been nominated, one each as short and feature. Since then five more have been finalists, all in the short doc category. (*See box at right.*)

Academy executive director **Bruce Davis** told *MaxImage!* that the principal reason for this year's change is that the declining numbers of eligible short documentaries do not provide enough high-quality nominees to justify the category. He noted that only twenty-four short docs were in the running this year, and only

three of these were judged by a committee of documentary filmmakers to be worthy of nomination. Davis asserted that theatrical short documentaries are a dying breed, adding that "for a number of years, except for the [LF] films, not a single entry has spent more time in a theatrical environment...than the minimum required seven days." While granting that LF films are valid theatrical works, he balked at the suggestion of a special category for LF, saying that they are capable of competing "just fine" with longer works in conventional formats.

Predictably, many LF filmmakers dispute these claims. MFF's **Alec Lorimore** challenges the notion that documentaries aren't shown theatrically, pointing out that 65 million people see LF films each year – most of which films are documentaries – and that conventional non-fiction films are routinely shown in film festivals, museums, and theaters in the Landmark chain. He also says that documentaries are expected to be in the repertoire of Robert Redford's planned Sundance Cinema circuit.

Bob Rogers of **BRC Imagination Arts**, an Academy member and two-time Oscar nominee, is more outspoken. "If [the Academy] would come out and say, 'We need to improve the ratings of the [Academy Awards®] TV show. Lets get rid of these Oscars [for short films],' then it would be very hard to argue with them. But when they say that documentaries aren't as good as they used to be, that's bullshit."

The Academy's Davis categorically denies that pressure from ABC, the television network that airs the show, has any effect whatsoever on the awards or rules. Pointing to the fact that the show is second in number of viewers only to the Super Bowl, he says that the network has no leverage to insist on changes.

Rogers and other documentarians are working against the rule change. They hope to make a case for retaining the short doc category to the Academy's Board of Governors before the 1999 rules are finalized in April. Rogers believes that the Awards Rules Committee has not proved its claims in support of eliminating the category and that the Board can be shown that the award is viable. However, Davis says he "would be very surprised if they changed their minds."

Although the possibility of a special Academy Award category for LF films has been discussed within the industry for some time, most filmmakers contacted for

this article consider the idea a non-starter in the current climate. **Chris Reyna**, president of the **Large Format Cinema Association**, says that at the suggestion of several LF filmmakers whose films were in contention in 1998, the LFCA has decided not to raise the issue with the Academy. Instead, the LFCA will present its own annual award, starting at this year's conference in May, to raise awareness of the LF industry. (*See Shorts, page 20.*)

In another (mostly unrelated) Oscar controversy, in late January the Academy added two documentary features to the list of semi-finalists when it received complaints that two other films – *Everest* and Ken Burns' *Frank Lloyd Wright* – were given an unfair advantage in the nominating process. Under the rules for documentaries, the nominating committee splits all eligible entries into three groups which are screened by three subcommittees. The top five films from each subcommittee are then viewed by the whole committee to select up to five nominees.

However, *Everest* and the Burns film were screened at two social events open to all committee members, leading one committee member to suggest that this increased the chances that they would receive more votes than the films seen only by one third of the whole committee. Although the same situation had occurred in previous years, Davis and Documentary Executive Committee chair **Walter Shenson** said that this objection had never occurred to anyone before, and asked accounting firm Price Waterhouse to tell them if any other films had been pushed off the list of semi-finalists by *Everest* or *Frank Lloyd Wright*. The firm named two, *The Human Race* and *Return With Honor,* which were added to the fifteen.

This decision sparked even more strife, as committee members complained that it unilaterally overrode the committee's vote and created a conflict of interest: *Return With Honor*, which ultimately received one of the five nominations, was produced by Freda Lee Mock, who made the original complaint about *Everest* and *Frank Lloyd Wright*. Davis told *Variety* that when the decision to add films was made no one had known which films would be chosen.

LF and Oscar: The History

Seven 15/70 films have been nominated for Academy Awards, although none has won. Unless noted, all titles below were nominated in the Short Documentary category.

LF Films Nominated

Year	Title	Director
1997	*Alaska*	George Casey
1997	*Amazon*	Kieth Merrill
1996	*Cosmic Voyage*	Bayley Silleck
1996	*Special Effects*	Ben Burtt
1995	*Living Sea*	Greg MacGillivray
1992	*Fires of Kuwait* (Documentary Feature)	David Douglas
1980	*Eruption of Mount St. Helens*	George Casey

Special Awards

Year	Recipient	Award
1997	Don Iwerks	Gordon E. Sawyer Award
1996	Imax Corporation	Academy Award of Merit (Systems)
1986	Peter D. Parks	Technical Achievement Award (Special Photographic)
1985	Imax Corporation	Scientific and Engineering Award (Systems)
1981	Peter D. Parks	Technical Achievement Award (Camera)

Nominations to people in the LF industry for non-LF films. (Titles in **bold** are winners.)

Year	Title	Nominee	Category
1989	*Indiana Jones and the Last Crusade*	Ben Burtt	Sound
1989	***Indiana Jones and the Last Crusade***	Ben Burtt	Sound Effects Editing
1988	*Willow*	Ben Burtt	Sound Effects Editing
1983	*Return of the Jedi*	Ben Burtt	Sound
1983	*Return of the Jedi*	Ben Burtt	Sound Effects Editing
1982	***E.T., The Extra-Terrestrial***	Ben Burtt	Sound Effects Editing
1985	*Rainbow War* (5/70)	Bob Rogers	Live Action Short
1982	*Ballet Robotique*	Bob Rogers	Live Action Short
1981	***Raiders of the Lost Ark***	Ben Burtt	Sound Effects Editing
1979	*Bravery in the Field*	Roman Kroitor	Live Action Short
1978	***Flight of the Gossamer Condor***	Ben Shedd	Short Documentary
1977	***Star Wars***	Ben Burtt	Special Achievement
1976	*Universe* (1976)	Lester Novros	Short Documentary
1975	*Probes in Space*	George Casey	Short Documentary
1974	*City Out of Wilderness*	Francis Thompson	Short Documentary
1974	*Planet Ocean*	George Casey	Live Action Short
1973	***Great American Cowboy***	Kieth Merrill	Documentary Feature
1965	***To Be Alive!***	Francis Thompson	Short Documentary
1963	*My Financial Career*	Colin Low	Short subject, Cartoon
1960	*Universe* (1960)	Colin Low.	Short Documentary

Have we left anyone out? Let us know and we'll update the list in a future issue.

Premiering This Month

Wolves

Filmed in Yellowstone National Park, and at locations in Montana, Idaho, Alaska, and Quebec, ***Wolves*** give viewers an intimate look at one of the world's most misunderstood animals. Over the course of eight months, director **David Douglas** and crew shot 150,000 feet (45,000 meters) of 65mm film to capture these elusive predators in their natural wilderness environment.

Made by **National Wildlife Productions** in cooperation with **Primesco Communications**, and distributed by Primesco, *Wolves* was produced by **Goulam Amarsy** and executive produced by **Christopher Palmer**. It is narrated by **Robbie Robertson** of The Band.

Although wolves have long been feared and reviled by humans, the film demonstrates how they are making a recovery efforts across North America are increasing their numbers, and how people's attitudes towards them are changing for the better. The soundtrack features Native American music.

Wolves premiered Feb. 23 at the **Fernbank Museum of Natural History** in Atlanta, GA.

Extreme

Continuing the newest trend in LF films – sports – ***Extreme*** covers the dynamic world, of snowboarding, windsurfing, rock climbing, ice climbing, and skiing, with world champions in each sport strutting their stuff in some of the world's most picturesque – and dangerous – locations.

Directed by **Jon Long**, produced by **Neils de Jong Franken**, and executive produced by **Peter Beyak** for **Extreme Productions**, the film premieres at Stockholm's **Swedish Museum of Natural History** on March 4 and at other locations in Europe and Canada (where it is being distributed by Extreme) this spring. Release in the U.S. and throughout the rest of the world (by **Imax Corporation**) is set for summer.

Filming though 1998, Long captured champion skiers and snowboarders schussing down nearly-vertical mountain slopes near Juneau, AK; daredevil surfers and windsurfers facing record El Niño-driven waves on Maui's North Shore; ice climbing on the glaciers of British Columbia; and rock climbers ascending vertical faces in Utah. *Extreme* incorporates narration by the athletes describing their passion for life at the edge with an eclectic contemporary sound track.

In February, the production company announced that **Saab Cars USA** would be the worldwide presenting sponsor for the film. Saab will introduce a line of *Extreme* merchandise, including CDs, videos, and apparel, available at Saab dealerships and on the Web (www.saabcatalog.com) The car company is also sponsor of an eight-part TV series on the making of *Extreme* that will be distributed in May.

Wildfire: Feel the Heat

First screened at the **International Space Theater Consortium** conference in Sydney last September, ***Wildfire*** examines the dangerous but vital work of the smokejumpers who fight forest fires in the western U.S. and Australia. To gain unprecedented access to the fire zones and get viewers up close and personal with wildfires, the 15-person LF crew all had to pass grueling firefighting training.

Wildfire is the second LF production from **Discovery Channel Pictures** and is distributed by **Primesco Communications, Inc.**, of Montreal. The film was directed by **Mike Slee**, produced by **Richard Sattin**, **Phil Streather**, and **Mick Kaczorowski**, who also was executive producer. It is narrated by *Homicide: Life in the Street*'s **Andre Braugher**.

The film depicts the heroic efforts of thousands of firefighters as they battle fires that threaten lives and property. Specially designed camera mounts were used to film from a number of firefighting airplanes and helicopters, and bulletproof glass was used to protect the 15/70 camera as it photographed a massive aerial drop of fire retardant from underneath. *Wildfire* examines the lives and personalities of these men and women who risk everything in this struggle against one of Nature's most powerful and destructive forces.

Wildfire premieres at the **National Air and Space Museum** in Washington, DC, on March 11.

Mick Kaczorowski

GSTA Mid-Winter Meeting in Stockholm

*(from **GSTA** on page 1)*

recruiting firm and hired before the September conference.

Highlights of the meeting included an evening reception in the Stockholm's elegant and historic City Hall, and a lively and very funny slide presentation by Swedish mountaineer Göran Kropp, who in 1996 bicycled from Sweden to Mount Everest, then climbed the mountain solo, before returning to Sweden by bike.

The New York Conference

The 1999 conference is expected to draw 1,200 attendees from around the world, and will be limited to that number because of space restrictions in the meeting's various venues. Among the highlights of this year's meeting will be:

- An Education Summit on the day before the conference at which educators will examine the role of LF films in lifelong learning
- At least 12 new films
- The MAC Awards gala, to be held at the Waldorf Astoria
- An evening event at the Tavern on the Green

The gathering will also include the usual panel discussions, Films in Production presentation, Technical Session, and other conference features.

A change brought about by the dramatic increase in LF production this year is the prioritizing of new films, and the possibility that some new films may be screened only once during the conference, or not at all. (For most of the last decade the number of conferees has exceeded the capacity of the host theater, requiring two screenings of all new films.) Under the proposed ranking system, highest priority would be given to films that are being screened publicly for the first time at the conference; next would be pictures that have opened only at their home theater; beyond that, films would be prioritized in reverse order of their date of release, i.e. oldest films would have lowest priority.

The Stockholm group also moved to create a new category of screening: the fine cut. This would allow limited screenings of nearly finished films (such as occurred unofficially in Vancouver with ***Everest*** and in Sydney with ***T-Rex***) to be held as a formal part of the conference. This decision is subject to ratification by the GSTA board of directors in April.

The registration package for the New York meeting is set to be mailed in April.

Other business

The Mid-Winter meeting heard from the various committees:

Marketing: A new MAC Award trophy is being designed. Committee Chair **Mary Jane Dodge** would like to establish a library of entries for the marketing award that all members could review. A video tape of each year's candidates may be made available on request.

Production/Technical: Registration for New Films, Films in Production, Films in Development, and the Technical Session will be handled on the World Wide Web at a site (to be determined) developed by **James Neihouse**. (*MaxImage!* will provide details of the Web site as they are made available.)

Finance: The current cash reserves of over US$600,000 will be needed to help establish the permanent office and hire the new director.

Communications: Members of the new Editorial Board that will oversee the GSTA's official publication, *The Big Frame*, are **George Moynihan (Pacific Science Center)**, **Donald Otto (Fort Worth Museum of Natural History)**, and **Alison Roden (Science Museum**, London). **Jennifer Rae** of the **Imax Corporation** volunteered to host and help develop the GSTA Web site.

Conference: The 1998 conference in Sydney broke even financially, as planned.

*(from **SHORTS** on page 20)*

Everest tops $75M at box office

In February, after 11 months in release, **MacGillivray Freeman Films'** ***Everest*** reported a worldwide box office gross of more than US$75 million, making it the fastest grossing LF film in history. It also made history last spring when it became the first LF film to climb into the top ten in domestic receipts. In its first year of release it has fallen no lower than number 31 on the list, while appearing at a total of 114 theaters.

Imax Corporation's ***T-Rex: Back to the Cretaceous*** scored a minor victory for two weeks earlier this year, during which it narrowly beat *Everest* in the weekly grosses contest. Except for those two weeks, *Everest* has been the highest grossing LF film every week since its release last March.

Houston closed for renovation

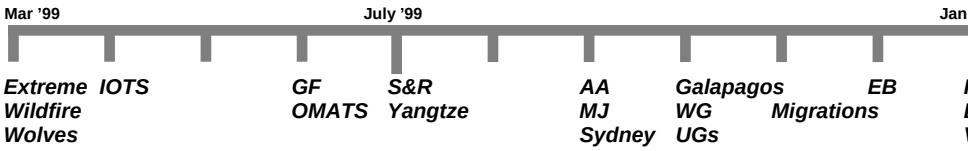
The **Houston Museum of Natural History** closed the **Wortham Imax Theatre** on Feb. 1 to replace its seats, carpeting, and wall fabric, and to clean the screen of the ten-year-old theater. It will reopen on March 6 with a film festival of ten films that will run through the end of the month.

Symphony to record for Dearborn

The Detroit Symphony Orchestra will provide an original soundtrack recording of "Don't Rain on My Parade" for the preshow of the new IMAX theater at **Henry Ford Museum and Greenfield Village** in Dearborn. The theater, set to open in November 1999, has commissioned a three-minute multimedia show that will recap 100 years of motion picture technology from Edison to IMAX 3D. The show will be produced by Academy Award winner **Sue Marx**.

Archambault web site restored

The Web site of **In Depth Motion Pictures**, the late **Noel Archambault**'s production company, has been moved and modified by his friends and family as a tribute to the stereographer who died last summer in an ultra-light aircraft crash. The new location is http://members.home.net/rbarch/index.html. The site is still under construction.



* New listing
Underlined titles are 3D
Updated information is printed in **bold**.
All films run about 40 minutes unless noted.

Island of the Sharks (wt)

Nova Large Format Films/Howard Hall Productions; distributor: Imax; director, cinematographer: Howard Hall; producer: Michelle Hall; executive producer: Susanne Simpson. Release: April.

– Principal photography is complete.
– March: **Recording narration.** Editing continues in Del Mar, CA.
– World premiere: April 21, 1999, Liberty Science Center, Jersey City, NJ.

Gold Fever

Science North/Gold Fever Films, Inc.; distributor: SK Films; director: David Lickley; cinematographer: Rene Ohashi; narration writer: Stephen Low; producers: Lickley, Doug Macfarlane; executive producer: James Marchbank. Release: June.

– Principal photography **and CGI** is complete.
– March: Editing **and sound mixing** in Toronto.

The Old Man and the Sea

Productions Pascal Blais/Panorama Film Studio of Yaroslav/Imagica Corp./Dentsu Tec/NHK Enterprises 21; distributor: Ogden Entertainment; director (animation): Alexander Petrov; director (live action): Eric Canuel; producer: Michel Sery; executive producer: Bernard Lajoie. Release: June.

– **An additional 90 seconds of animation has been added to the film and will be completed this month.**
– Live action photography is complete.
– March: Editing **and sound mixing** continue in Montreal.

Siegfried and Roy: The Magic Box

L-Squared Entertainment; distributor: Imax; director: Brett Leonard; script: Leonard, Lyn Vaus; producers: Leonard, Michael Lewis, Lou Gonda; executive producers: Bernie Yuman, Jon Ein, Robert Greenhut. 3D. Release: July 1999.

– March: Shooting on a stage in L.A. **Principal photography wraps on March 15.**
– **Editing has begun.**
– **World premiere: July 29, 1999, Sony Lincoln Square, New York, NY.**

Yangtze: The Great River of China

Dentsu Tec Inc./China Research Institute of Film Science and Technology; distributor: tba; director: Atsushi Kawamata; cinematographer: Takashi Yoshimura; writer: Yasushi Sagkaguchi; producer: Keiko Machida; executive producers: Kenji Yamashita (Japan), Li Shu Pin (China). Release: July 1999.

–Shooting wrapped in October.
–English version will be ready for GSTA conference in September 1999.

Alien Adventure (aka *Adventure Planet*)

nWave Pictures; distributor: nWave Pictures; director, executive producer: Ben Stassen; lead animator: Jos Classen; producer: Charlotte Huggins. 3D. Release: fall 1999.

– More than 25 minutes of animation is done.
– March: Animation continues in Brussels.
– Film will be complete by LFCA in May 1999.

Michael Jordan To The Max

Giant Screen Sports/James D. Stern Productions/ NBA Entertainment; distributor: Giant Screen Sports; directors: Jim Stern, Don Kempf; cinematographer: James Neihouse; producers: Don Kempf, Steve Kempf, Jim Stern. Release: fall 1999.

– March, April: Shooting in Chicago and North Carolina.

Sydney: Story of a City

Total Big Screen Productions; distributor: Total Big Screen Distribution; director: Bruce Beresford; cinematographer: Andre Fleruen; writer: John Izzard; composer: Nigel Westlake; producers: Philip Gerlach, Sue Milliken; starring Lucy Bell, Paul Mercurio. Release: fall 1998.

– Shooting wrapped on Dec. 31, 1998.

Ultimate G's: Flying to the Extreme

Sky High Entertainment Productions; distributor: tba; director: tba; cinematographer: tba; writer: Jean Bergeron; line producer: Jacques Langlois; executive producer: Carl Samson. 3D. Release: fall 1999.

– Filming aerobatics over El Salvador has been postponed until March.

Galapagos: The Enchanted Voyage

Mandalay Media Arts; distributor: Imax; directors: Al Giddings, David Clark; script: Barry Clark; editor: James Lahti; producers: Giddings, David Clark; executive producers: Andrew Gellis, Lawrence O'Reilly; executive producers for Mandalay: Peter Guber, Barry Clark. 3D. Release: October 1999.

– **February: Filmed hammerhead sharks in Galapagos.**
– **March: Filming continues in Galapagos through the end of the month.**
– **World premiere: September, 1999, National Museum of Natural History, Washington, DC.**

The World's Game

Giant Screen Sports/Shue Media, in association with ISL; distributor: Giant Screen Sports; director: Jonathan Hock; cinematographer: James Neihouse; producers: Don Kempf, Steve Kempf, Andrew Shue, John Shue; executive producer: Alan Rothenberg. Release: October 1999.

– March – May, 1999: filming in Brazil, USA, Japan, Europe, Africa.

Migrations

Houston Museum of Natural Science/Graphic Films Corp.; distributor: HMNS; director: George Casey; producer: Paul Novros. Release: late 1999.

–March: Filming gray whales near San Ignacio, Baja, Mexico; **human migration in L.A. subways and trains. Principal photography wraps in March.**

The Enchanted Billabong

ImagineIf; distributor: tba; director/producer: David Waddington; writer: Michael Wagner; co-producer: Susan Richard. 3D. Release: December 1999.

– Half of 3D CGI work is done.

Fantasia 2000 *

Walt Disney Pictures; distributor: Buena Vista/ Imax; Supervising director: Hendel Butoy; segment directors: Butoy, Francis Glebas, Eric Goldberg, Gaetan and Paul Brizzi, Pixote Hunt; producer: Don Ernst; executive producer: Roy E. Disney. 90 min. Release: January 1, 2000.

– Animation has been in progress for several years.

The Boxer

TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Men-

Fred Foto

Shooting windsurfing in Maui for Extreme, filmed with IMAX® cameras.

zies; based on a story by Kaveh Kardan. 3D. Release: ***early 2000****.*
– Computer animation is continuing at TFX Animation in Montreal.

Vulcania
Rigaud Production; distributor: Conseil Régional D'Auvergne; director, cinematographer: Pierre Willemin; producer: Dominique Rigaud. Filmed in 8/70, 20 min. Release: early 2000.
– April: filming at a volcano to be determined.

California
MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; camera operators: Brad Ohlund, MacGillivray, Jack Tankard, B.J. Worth; writers: Mark Krenzien, Sandra Tsing Loh; line producer: Krenzien; producers: MacGillivray, Alec Lorimore; executive producer: Robert Kresser. Release: March 2000 (California), Summer 2000 (world).
– March: Shooting in San Diego, **Santa Cruz**.

Dolphins (wt)
MacGillivray Freeman Films/National Wildlife Productions; distributor: MFF; director/ cinematographer: Greg MacGillivray; editor: Steve Judson; script: Tim Cahill; producer: Alec Lorimore; executive producer: Chris Palmer. Release: March 2000.
– **March: Pickup shots in California**.

Golf (wt)
JQH Film Entertainment; distributor: JQH; director, writer: Bruce Neibaur; cinematographer: Reed Smoot; producer: Jim Rutherford; executive producer: Ruffin Beckwith. Release: spring 2000.
– Shooting is temporarily on hold while the script is refined.

Solarmax
JAVA Films Pty. Ltd.; distributor: Museum of Science and Industry, Chicago; director: John Weiley. Release: spring 2000.
– March: filming in Greenland.
– Future locations: Antarctica, Japan, Turkey.

Symbol of the North (wt)
SDA Productions; distributor: SDA; directors: Martin Dignard, Bill Reeve; executive producer: Andre Picard. Release: spring 2000.
– **March: Shooting in Northern Quebec and Labrador for four weeks.**

Cirque du Soleil's Journey of Man
Northern Sun Productions; distributor: Sony Pictures Classics; director: Keith Melton; cinematographers: John Hora, Reed Smoot; script: Peter Wagg, Steve Roberts; producers: Andre Picard, Wagg; co-producers: Antoine Compin, Charis Horton; executive producer: Mitchell Cannold. 3D. Release: North America: April 28, 2000; elsewhere: tba.
– Principal photography is complete.
– **Editing** and other post work continues.

The Californias (wt)
Summerhays Films, Inc.; distributor: Summerhays Films, Inc.; director, producer: Soames Summerhays; co-executive producer: Don Steele; executive producer: Michael W. Hager. Release: May 2000.
– **March – May: Filming on land and sea in Baja and Sea of Cortez**.

American Road
Ideal Entertainment; distributor: Imax Corporation; director: Peter Shapiro; co-directors: Martyn Atkins, Don Was; cinematographer: Reed Smoot; co-producer: Smoot; line producer: Tony Brown; music producer: Was; producer: Jon Shapiro. Release: summer 2000.
–Spring – summer 1999: Filming throughout USA.

The Majestic White Horses (wt)
MR-Film; distributor: tba; director, producer: Kurt J. Mrkwicka; cinematographers: Walter Kindler, Jack Tankard; sound designer: Peter Thillaye; associate producer: Di Roberts. Release: summer 2000.
– **Summer - Fall: Filming in Vienna, Spain, Slovenia, and the Middle East.**

CyberWorld * (wt)
Wireframe Films, Ltd.; distributor: Imax. Release: 2000.

*I-52: Operation Rising Sun **
Cape Verde Explorations.; distributor: tba; directors: Kieth Merrill, Jeff Simon; executive producers: Paul Tidwell, Guy Zajonc. Release: 2000.
– November 1998: Using two Russian mini-subs, shot 8/70 film of sunken Japanese WWII submarine *I-52* in Atlantic Ocean, one mile deeper than Titanic.
– Will return to wreck site for additional filming and salvage operations later this year.

Yosemite
Summerhays Films, Inc.; distributor: Summerhays Films, Inc.; director, producer: Soames Summerhays; producer: Don Steele; executive producer: Jerry Harrah. Release: late 2000.
– 20% of principal photography has been shot over the last two years.

Journey Into Amazing Caves (wt)
MacGillivray Freeman Films; distributor: MFF; director/editor: Steve Judson; script: Jack Stephens; producers: Greg MacGillivray, Alec Lorimore. Release: March 2001.
– Shooting will continue in July and August at locations to be determined.

Space Station 3D *
Imax Space Ltd.; distributor: Imax; cinematographer: James Neihouse; producer: Toni Myers; associate producer: Judy Carroll. Release: 2001.
– Filmed launch of Russian rocket and deployment of first Space Station module by U.S. Space Shuttle late last year.
– 30-perf 3D cabin camera and associated equipment will be taken to Space Station on two Shuttle flights this year and will remain on orbit for two years.
– Filming on Space Station will begin in spring 2000.

Soames Summerhays (l.) and James Neihouse filming on Guadelupe Island, Mexico for The Californias.

Bookings: March 1999 by film

590 bookings of 84 films in 212 theaters

The data on the following pages are **not** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from surveys of LF theaters, distributors, the world wide web, and other sources.

We will make every effort to improve the thoroughness, accuracy, and usefulness of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 17.

Key to Status:

A - most frequent or only show.
B - any other regularly scheduled film.
E - evenings or weekends only.
F - festivals or run of less than one month.
S - irregularly for schools, not on public schedule.

Film	Theater	Open	Close	Status
AEK	Adelaide	6/10/98	5/31/99	
	Apple Valley	6/12/98	3/29/00	A
	Bangkok	11/27/98	5/31/99	
	Cape Town	11/15/98		B
	Denver	2/12/99	6/10/99	S
	Fort Lauderdale	10/9/98	10/9/99	
	Hague	10/15/98	4/11/99	A
	Indianapolis WR	3/15/99	2/27/01	
	Las Vegas CP	10/19/98	4/19/99	
	Louisville	1/9/99	6/99	A
	Melbourne	6/26/98	5/31/99	
	Milwaukee	12/12/98	6/30/99	
	Montreal VP	10/23/98	4/11/99	A
	New York AMNH	9/26/98	6/4/99	
	Omaha	7/1/98	6/30/99	
	Ontario Edw	1/1/99	6/30/99	
	Portland	2/5/99	6/8/99	B
	Regina	12/15/98	10/1/99	
	Scottsdale	10/8/98	3/1/99	A
	Speyer Dome	2/18/99		A
	Sydney	6/4/98	5/31/99	
	Vienna	1/8/99	4/8/99	A
Africa	Baltimore			S
	Beijing	8/25/97	8/25/99	A
	Brisbane	1/22/99	4/99	
	Brussels	5/20/98		B
	Cape Town	7/13/98		S
	Hampton	7/15/98		S
	Houston MNS	3/8/99	3/31/99	F
	Hull	3/1/99	4/8/99	F
	Nyack	2/12/99	5/11/99	
	Ontario Mills	7/2/98	6/30/99	E
	Reno FP	1/1/98		S
	Speyer Imax	9/16/95		B
	Sudbury		9/6/99	S
	Syracuse	2/27/99	6/25/99	B
	Taipei MCRC	7/1/98	6/1/99	A
	Tampa MOSI	12/19/97	9/30/99	S
	Tokyo IMAX	4/18/98		B
Alamo	Hastings	12/10/98	5/30/99	
	San Antonio	1/88	12/99	A
Alaska	Boston MOS	2/12/99	6/99	A
	Chiba City	4/1/98	3/31/99	A
	Cleveland	3/15/99	10/15/99	A
	Denver	2/12/99	6/10/99	A
	Houston MNS	3/8/99	3/31/99	F
	Hutchinson	11/13/98	5/30/99	A
	Ichikawa	12/1/98	3/29/99	A
	Jersey City	10/9/98	4/22/99	B
	Milwaukee	3/6/99	10/1/99	B
	Nagasaki	10/2/98	3/31/99	A
	Nagoya OT	4/1/98	3/31/99	A
	Ontario Mills	11/26/98	3/25/99	E
	Ontario Mills	3/26/99	6/30/99	S
	Orlando SC	12/1/98	3/31/99	B
	Osaka Sak	10/1/98	4/6/99	
	Singapore SC	9/1/98	3/1/99	A
	Stockholm	11/16/98	3/11/99	A
	Tokyo TSC	12/5/98	5/30/99	A
	Vantaa	9/1/98	8/31/99	A
	Vienna	1/8/99	4/8/99	E
	Xalapa	3/1/99	10/31/99	A
	Yunelin Hsien 1	3/1/99	10/31/99	
Amazon	Baltimore	2/12/99	5/20/99	
	Barcelona	11/18/98	11/18/99	
	Boston MOS	2/12/99	5/99	B
	Dallas SP	2/26/99	2/00	A
	Hastings	3/23/98	6/7/99	B
	Mexico City Pap	1/1/99	8/31/99	A
	New York AMNH	11/98	4/30/00	B
	Perth Omni	10/98	3/1/99	A
	Rotterdam	4/23/98	3/31/99	S
	San Antonio	12/15/98	6/15/99	
	Seattle PSC	2/18/99	3/15/99	
	Speyer Imax	11/14/97		B
	Stockholm	11/16/98	3/11/99	B
	Winnipeg	3/1/98	3/31/99	
Antarc	Bangkok	11/26/98		
	Berlin Disc	10/2/98		A
	Brussels	9/1/98	5/30/99	
	Cocoa	2/1/99	1/31/00	
	Perth Omni	2/92		S
ATSOT	Adelaide	3/19/99		
	Barcelona	5/29/97		
	Bochum	12/97		
	Dusseldorf	10/15/98		
	Halifax	9/8/98		
	Madrid	10/27/98		
	Montpelier	11/11/98		
	Munich	3/11/98	3/99	B
	New York Sony			B
	Oslo	9/28/98	5/11/99	
	Sinsheim	9/19/97		B
Beavers	Baltimore			S
	Berlin Disc	10/2/98		B
	Hamaoka	4/1/98	3/31/99	
	Houston MNS	3/8/99	3/31/99	F
	Lucerne	10/19/98	3/1/99	B
	Memphis Pink	2/1/99	4/30/99	B
BP	Berlin Disc	10/2/98	10/1/99	A
	Brussels	9/30/98		S
	Dublin IRL	10/2/98	3/31/00	
	Houston MNS	3/8/99	3/31/99	F
	Houston SCH	7/30/94	5/31/00	
	Oslo	2/1/99	7/31/00	
	Speyer Imax	5/18/95		S
	Stockholm	11/16/98	3/11/99	B
Closed	Castle Rock	11/1/98	4/30/99	
	Richmond VA	10/1/98	3/5/99	
CV	Hong Kong	2/10/98	2/9/00	S
	Kuruma	3/2/99	8/31/99	A
	London ONT	4/98	12/31/99	S
	Sagamihara	10/24/98	4/15/99	A
	Toronto OSC	11/1/97	11/1/99	
	Wash NASM	8/8/96		A
DB	Omiya	9/1/98	3/31/99	A
DIA	Brussels	5/20/98		B
	Duluth	6/6/98	6/30/99	
	Hampton	4/5/92	5/31/99	
	Houston SCH	1/18/93	5/31/00	B
	Hutchinson		6/17/99	S
	KSC 1	7/21/85		A
	Lucerne	7/1/98	6/30/99	
	Montpelier	1/20/99		
	Pensacola	3/6/99	9/6/99	B
	Sudbury	6/18/94	9/30/99	
	Syracuse	1/26/97		S
	Valencia Spn	4/17/98	4/16/00	
DIS	Houston SCH	7/30/94	5/31/00	
	Hutchinson	10/15/94	12/31/99	S
	Nagano Hot	12/19/98	5/10/99	
	Perth Omni	2/95		S
	Tampa MOSI	12/1/95	9/30/99	S
Discov	Shima	4/10/98	3/31/01	A
DP	Tatebayashi		5/16/99	A
	Wakayama		3/31/99	A
E3D	Berlin Disc	2/26/99	12/31/99	A
	Chicago NP	3/31/99	3/31/00	A
	Dusseldorf	3/25/99	3/25/00	A
	Irvine	2/26/99		A
	Lincolnshire	3/31/99	3/31/00	A
	Los Angeles CSC	2/26/99		A
	New York Sony	3/31/99	3/31/00	A
	Ontario Edw	2/26/99		
EMSH	Seattle Omni			A
EOTS	Chiba City	4/1/98	3/31/99	A
	Virginia Beach	4/1/98	4/30/01	
Everest	Adelaide	5/8/98	12/31/00	
	Anchorage	12/17/98	4/30/99	A
	Barcelona	3/12/98	3/10/99	A
	Berlin Disc	10/2/98	4/1/99	
	Branson	5/98	4/99	B
	Brisbane	1/22/99	7/99	
	Brussels	5/20/98		A
	Cape Town	7/13/98		B
	Cathedral City	3/15/99	7/1/99	A
	Chattanooga	3/28/98	5/99	
	Cleveland	11/20/98		B
	Denver	2/12/99	6/10/99	B
	Detroit	5/15/98	8/31/99	
	Duluth	11/6/98	6/30/99	B
	Gatlinburg	7/17/98	6/14/99	B
	Hague	10/15/98	4/22/99	B
	Houston MNS	3/8/99	3/31/99	F
	Hull	10/10/98	3/15/99	A
	Hutchinson	10/1/98	3/11/01	B
	Johannesburg	11/1/98		
	Kansas City Zoo	5/15/98		B
	Lincolnshire	11/13/98	3/1/99	
	London ONT	12/20/98		A
	Los Angeles CSC	10/16/98		A
	Lucerne	5/11/98		B
	Madrid	3/11/98	3/10/99	
	Melbourne	5/98	12/11/00	
	Mexico City Pap	1/27/99	9/26/99	A
	Miami	1/22/99		
	Monterrey	10/1/98	5/1/99	
	Murrieta	11/25/98	5/24/99	A
	Myrtle Beach	7/1/98	7/31/99	
	Norwalk	6/19/98	12/31/99	A
	Norwalk	1/1/99	6/17/99	B
	Omaha	2/15/99		
	Osaka Sci	1/1/99	3/31/99	
	Oslo	4/22/98	4/30/99	
	Pensacola	3/6/98	3/5/99	B
	Phoenix	2/13/99	5/31/99	B
	Regina	6/15/98		
	Rochester MSC	3/5/99	10/1/99	A
	Rotterdam	4/23/98		A
	San Diego RHF	7/3/98	5/31/99	B
	San Jose	10/11/98		
	Seattle PSC	10/22/98	3/15/99	
	Sedona	7/1/98	9/15/99	B
	Seville			
	Speyer Imax	4/3/98		A

Film	Theater	Open	Close	Status
	Spokane	4/4/98	3/99	A
	Stockholm	11/16/98	3/11/99	B
	Sudbury	1/20/99		
	Sydney	3/15/98	12/31/00	
	Syracuse	2/27/99	6/25/99	E
	Taichung	7/1/98		A
	Tampa MOSI	11/20/98	9/30/99	B
	Toronto OSC	10/23/98	6/30/99	A
	Vancouver SW	1/5/99	6/30/99	B
	Victoria	2/12/99	5/11/99	A
	Vienna	1/8/99	4/8/99	E
	Wash NASM	3/5/98	6/99	E
	Yellowstone	7/15/98	9/30/99	
	Zion	8/22/98	6/30/99	B
Extreme	Irvine	2/15/99	12/31/99	
	Ontario Edw	2/15/99	12/31/99	
	Valencia Spn	2/15/99	12/31/99	
FEOC	Honolulu DCI	2/15/99	4/15/99	
FMHG	Virginia Beach	6/16/97	6/15/00	
FOK	Houston MNS	3/8/99	3/31/99	F
	London ONT	6/1/97		S
FP	Aguascalientes	10/12/98	10/12/99	
	Rio	10/31/98	10/31/99	
GAW	Saint Louis Arch	3/3/97		A
GBR	Lubbock	2/1/99	5/30/99	
	Saint Louis SC	1/99	6/99	
GC	Brussels	5/20/98		B
	Cape Town	7/13/98		S
	Gatlinburg	7/17/98	6/30/99	A
	Grand Canyon	3/1/99	10/31/99	A
	Halifax	2/12/99	6/12/99	
	Houston MNS	3/8/99	3/28/99	F
	New Orleans	3/5/99	6/5/99	
	Oslo	5/98	8/1/99	
	Richmond VA	3/6/99	5/30/99	B
	Rio	10/31/98	10/31/99	
	Singapore DC	5/1/98	3/99	
	Speyer Imax	5/19/95		B
	Stockholm	11/16/98	3/11/99	B
GP	Copenhagen	9/15/98		
	Fort Worth	10/9/98	4/15/99	
	Indianapolis CMI	1/99	5/99	A
	Kansas City Zoo	3/13/99	5/14/99	A
	Kofu	1/15/99	7/15/99	A
	Louisville	1/9/99	6/99	B
	Memphis Pink	1/16/99	4/30/99	A
	Milwaukee	10/3/98	5/14/99	
	Philadelphia	9/10/98	3/11/99	A
	Pittsburgh	12/11/98	5/13/99	A
	Regina	3/99	9/99	A
	Sendai CSC	12/5/98	5/23/99	
	Taichung	1/1/99	12/31/99	A
	Taipei MCRC	11/5/98		
	Tampa MOSI	2/26/99	5/27/99	B
	Vancouver SW	11/6/98	3/11/99	A
HC	Houston SCH	6/30/94	5/31/00	B
HCBTD	San Simeon			A
HD	Kaohsiung	11/9/98	11/8/99	
	Montreal VP	10/23/98	4/11/99	A
	Sinsheim	5/15/98		A
Heart	Dollywood	4/10/94		A
HH	Honolulu DCI	12/2/91		A
	Taichung	10/17/97		
IA	Barcelona	5/97		
	Madrid	10/22/98	10/99	
	Puebla	10/98	5/99	
	Quebec	2/21/99	6/21/99	
	Regina	10/10/98		B
Imagine	Bochum	10/16/98	12/31/99	
	Virginia Beach	4/1/98	4/30/01	
ITD	Apple Valley	3/29/97	3/29/02	A
	Chattanooga	4/1/97	5/3/01	B
	Chicago NP	1/1/99	1/1/00	S
	Fort Lauderdale	6/4/97	11/30/99	B
	Kaohsiung	5/9/98	11/8/99	
	London BFI	3/99	2/00	
	London ONT	8/1/98		B
	Los Angeles CSC	10/16/98	5/31/99	S
	Munich	11/1/98	10/31/99	
	Nyack	9/25/98	1/20/00	
	Omaha	3/29/98	3/31/99	
	Ontario Edw	11/26/97	12/30/99	B
	Orlando Muv	7/3/98	11/30/00	
	Osaka Sci	1/1/99	6/30/99	A
	Sinsheim	5/15/98	5/20/01	B
	Vancouver CN	3/1/97	12/31/99	B
	Virginia Beach	6/15/96	4/30/01	
L5	Bangkok	11/27/98	5/31/99	
	Barcelona	11/1/98	10/31/99	
	Hampton	1/15/99	6/30/99	
	Indianapolis WR	8/7/97	8/15/01	
	Kaohsiung	11/9/97	5/8/99	
	KSC 2	10/12/96		A
	London Troc	6/20/98	10/31/99	
	Sinsheim	10/26/96	5/20/01	B
	Yokohama	4/1/98	3/31/99	A
LA	Iruma	6/96		A
LB	Chattanooga	5/3/96	5/3/01	
	Sinsheim	6/98	5/20/01	S
	Taejon Sci	7/1/97	6/30/99	
LS	Baltimore	10/2/98	6/30/99	A
	Berlin Disc	10/2/98	8/31/99	B
	Birmingham	12/1/98	6/30/99	
	Cape Town	11/12/98		A
	Charlotte	1/9/99	5/28/99	A
	Columbus Mar	3/12/99	9/12/99	A
	Dublin IRL	6/6/98	10/22/99	B
	Hastings	12/8/98	3/22/99	B
	Hutchinson		9/15/99	S
	La Coruna	10/23/98	7/31/99	B
	Madrid	4/1/98	3/1/99	
	Norfolk	6/1/94		A
	Ontario Mills	11/26/98	3/25/99	B
	Oslo	11/1/98	10/31/99	
	Perth Omni	6/95		S
	Quebec	2/23/99	6/21/99	
	Reno FP	1/12/99	9/5/99	A
	Speyer Dome	11/19/97		B
	Syracuse	2/27/99	6/25/99	A
	Tampa MOSI	2/26/99	5/27/99	A
	Tempe	1/14/99	5/26/99	
MG	London ONT	9/16/97		S
MOE	Aguascalientes	11/98	11/99	
	Albuquerque	3/22/99	9/99	A
	Brussels	12/31/98	6/30/99	
	Chicago MSI	2/99	5/99	B
	Copenhagen	3/31/99	9/30/99	
	Dallas SP	9/25/98	12/31/99	A
	Hong Kong	12/9/98	4/26/99	A
	Honolulu DCI	10/1/98	4/1/99	
	Jersey City	10/9/98	4/22/99	A
	Johannesburg	12/98	6/99	
	Las Vegas Lux	2/99	2/00	
	Mexico City Pap	7/6/98	3/5/99	A
	Monterrey	3/18/99	7/18/99	
	Montpelier	10/1/98		
	Munich	9/15/98	3/15/99	
	Myrtle Beach	1/1/99	7/31/99	
	Omaha	3/27/99	9/27/99	
	Ontario Mills	11/26/98	3/25/99	A
	Osaka Sci	11/28/98	5/23/99	A
	Paris Def	10/21/98	4/15/99	
	Paris Geo	11/18/98	4/30/00	
	Philadelphia	3/12/99	9/24/99	
	Poitiers Imax	2/5/99	2/5/00	A
	Reno NBS	1/2/99	7/2/99	
	Richmond BC	12/18/98	8/18/99	
	Saint Augustine	11/27/98	4/27/99	
	Saint Paul	11/20/98	5/6/99	
	San Diego RHF	1/15/99	8/31/99	A
	San Simeon	11/22/98	4/22/99	
	Scottsdale	10/8/98	3/1/99	B
	Taipei AM	2/99	2/00	
	Tijuana	10/10/98	4/10/99	
	Toronto OP	1/99	12/99	
	Vancouver CN	11/27/98	4/99	A
	Vienna	1/8/99	4/8/99	B
	Wash NMNH	3/99	9/99	
	Winnipeg	11/7/98	3/31/99	
	Yunelin Hsien 1	1/1/99	12/31/99	
MOF	Brisbane	2/1/99		
	Brussels	10/21/98	4/20/99	
	Chicago MSI	2/99	5/99	A
	Edmonton SSC	2/12/99	6/24/99	
	Hamaoka	4/1/98	3/31/99	A
	Melbourne	2/1/99		
	Pensacola	11/8/96		A
	Speyer Dome	12/5/97	3/31/99	A
	Victoria	10/1/98	8/30/99	B
MOTM	Cocoa	2/1/97	6/30/99	
MTA	Chicago NP	1/1/99	1/1/00	S
	Fort Lauderdale	5/98		
	Galveston	7/24/98	5/28/99	B
	New York Sony	7/98	7/99	
	Ontario Mills		6/30/99	S
	Tempe	1/14/99		
MTM	Bochum	2/1/99	7/30/99	
	Branson	3/1/98	4/30/00	B
	Cathedral City	3/15/99	7/1/99	B
	Dallas SP	9/25/98	7/99	B
	Dusseldorf	2/1/99	7/30/99	
	Hampton	9/10/98	6/30/99	S
	Huntsville	6/3/98	5/1/00	
	Indianapolis WR	8/7/97	2/27/01	
	Kitakyushu	4/1/98	3/31/00	
	KSC 1	5/21/97		A
	Wash NASM	5/21/97		B
Niagara	Alamogordo	1/1/99	3/31/99	B
	Niagara	1/87		A
	Rio	10/31/98	10/31/99	
OG	Calgary SC	2/1/99	9/6/99	A
	Huntsville	1/22/99		
	Little Rock	3/26/99	9/99	
	Murrieta	3/4/99	9/99	
	New York Sony	1/23/99		
	Oslo	1/22/99		
	Philadelphia	1/29/99		
OTW	Seoul	9/5/98	4/2/99	A
Ozarks	Branson	1/1/93	12/31/99	A
Paloha	Ichikawa	12/1/98	3/29/99	A
PO	Laie	1/96		A
RFTS	Tokorozawa	4/1/97	3/31/00	A
ROF	Baltimore			S
	Honolulu DCI	1/18/94		B
	Houston MNS	3/8/99	3/31/99	F
	Leon	8/98	7/99	
	Orlando SC	12/1/98	3/31/99	A
	Perth Omni	10/91		S
	Rochester MSC	3/3/99	6/30/99	
	Speyer Dome	8/1/97		B
RSATM	Bochum	6/15/98	6/14/00	E
	Dublin IRL	10/30/98	10/29/99	E
	Lucerne	7/1/98		E
	Milwaukee	1/1/99	6/30/99	E
	Montpelier	6/19/98	6/20/99	E
	Oslo	7/4/98	7/3/00	E
	Richmond VA	3/6/99	5/30/99	E
	Sinsheim	2/1/99	2/1/01	E
	Speyer Dome	2/1/99	2/1/01	E
	Speyer Imax	2/1/99	2/1/01	E
SC	Baltimore			S
	Boston MOS			S
	Hastings	3/23/99	6/7/99	A
SE	Apple Valley	3/29/97	3/29/00	
	Baltimore	3/1/97		S
	Detroit	9/2/97	6/30/99	B
	Hampton	2/12/99	4/30/99	
	London BFI	3/1/99	3/31/01	
	Nagashima	9/1/98	8/31/99	
	Orlando Muv		11/30/99	
	Perth Omni	1/1/99	4/30/99	
	Spokane	6/13/98	5/30/99	A
	Sudbury	1/30/98	6/30/99	B
	Tampa MOSI	12/1/98	9/30/99	S
	Toronto OSC	5/31/97	3/31/02	B
	Vaughan	12/18/98	6/18/99	
	Wash NASM	10/31/97	3/7/99	E

Film	Theater	Open	Close	Status
	Yellowstone	10/15/98	3/30/99	
Seasons	Philadelphia	9/11/98	11/12/99	B
Sedona	Sedona	3/1/99	10/31/99	A
SFTGS	Kansas City Zoo	1/1/99	3/12/99	A
	Kansas City Zoo	3/13/99	5/14/99	B
SI	London ONT	12/97		S
	Taejon Earth	7/1/97	6/30/99	A
SOA	Dallas AA	2/26/99		
SOLOE	Barcelona	3/26/98	6/30/99	B
	Houston MNS	7/1/98	6/30/00	
	Lucerne	3/1/99	12/31/99	A
Speed	Calgary SC	6/1/96		S
	Kurashiki	10/31/98	3/31/99	A
	Syracuse	2/28/98		S
	Tokyo ISEC	12/5/98	5/30/99	A
	Valencia Spn	4/21/98	6/30/00	
SSpdwy	Albuquerque	9/26/98	3/12/99	A
	Baltimore	5/22/98		S
	Brussels	9/30/98		B
	Dallas SP	5/22/98		B
	Murrieta	12/98		
	Phoenix	2/13/99	5/31/99	B
	Rochester MSC	3/13/98		
	Speyer Imax	4/2/98		E
	Syracuse	9/1/97		S
SSymph	Nagano Hot	10/96	12/00	A
T40	Lucerne	10/9/98	10/1/99	A
Taiwan	Taichung	1/1/92		B
TBAA	Chicago MSI	2/1/96	2/00	S
	Matsusaka	12/12/98	6/6/99	A
	Rio	10/31/98	10/31/99	
	Taejon MST	12/31/98	12/31/00	
	Tokorozawa	1/2/99	3/31/99	A
TF	Dayton	1/1/97	12/31/99	
	Tampa MOSI	12/1/98	9/30/99	S
	Wash NASM	7/1/76		A
TR	Aguascalientes	4/1/98	4/1/99	
	Baltimore	5/8/98	6/19/99	E
	Boston MOS	2/12/99	5/99	B
	Branson	3/13/98	12/31/99	
	Charlotte	10/3/98	5/99	B
	Chiba City	4/1/98	3/31/99	
	Columbus Mar	11/13/98	3/31/99	A
	Copenhagen	12/97	9/99	
	Detroit	1/99		
	Duluth	11/6/98	6/30/99	A
	Hague	2/19/98	4/27/99	
	Halifax	5/22/98		
	Houston MNS	3/8/99	3/31/99	F
	Kansas City Zoo	1/16/99	10/31/99	B
	Lincolnshire	2/5/99	5/5/99	
	London ONT	12/20/98	6/99	B
	Mexico City Pap	3/6/99	11/5/99	
	Norwalk	1/1/99	6/17/99	B
	Oslo	7/98	11/99	
	Paris Geo	6/25/98	4/24/99	B
	Perth Omni	4/4/98	6/30/99	A
	Pittsburgh	12/11/98	9/6/99	B
	Rotterdam	11/15/98	4/27/99	
	Spokane	5/23/98	5/02	
	Toronto OSC	3/6/98	3/21/99	A
	Townsville	2/1/99	7/30/99	
	Valencia Spn	3/98		
Trex	Adelaide	12/10/98	11/14/00	
	Apple Valley	11/26/98	12/31/99	
	Atlanta FMNH	1/1/99	6/30/99	A
	Brisbane	1/22/99	11/14/00	
	Brossard	1/8/99	4/11/99	
	Calgary EC	12/18/98	5/31/99	
	Charlotte	1/9/99	5/28/99	B
	Chattanooga	3/1/99	2/28/00	
	Chicago NP	11/7/98	1/1/00	A
	Columbus Mar	12/25/98	6/30/99	A
	Copenhagen	11/27/98	5/15/00	
	Dublin IRL	12/26/98	6/25/99	
	Fort Lauderdale	1/22/99	1/22/00	
	Galveston	12/26/98	12/24/99	A
	Hutchinson	1/4/99	9/99	
	Indianapolis WR	11/5/98	11/9/99	A
	Irvine	10/23/98	12/31/01	
	Lincolnshire	11/13/98	3/1/99	
	London ONT	3/1/99	5/30/99	
	London Troc	11/27/98	10/31/99	
	Melbourne	12/3/98	11/14/00	
	Miami	1/22/99	7/17/99	
	Myrtle Beach	11/13/98	10/8/99	
	New York Sony	10/23/98	10/8/99	
	Norwalk	1/1/99	6/17/99	A
	Ontario Edw	10/23/98	12/31/01	
	Orlando Muv	11/11/98	5/12/99	
	Portland	2/5/98	10/1/99	A
	Richmond BC	12/18/98	2/12/00	
	Singapore SC	2/99	8/99	
	Sinsheim	3/18/99		
	Sydney	12/3/98	11/14/00	
	Tempe	1/14/99	5/26/99	B
	Tokyo IMAX	12/12/98	3/31/99	
	Vancouver CN	12/18/98	6/30/99	A
	Virginia Beach	1/8/99	4/30/01	
	Winnipeg	12/18/98	5/31/99	
TRF	Boston MOS			S
	Denver	2/15/99	3/12/99	F
	Indianapolis WR	3/15/99	3/31/99	F
	Munich	12/98	6/99	
	Tampa MOSI	3/20/96	9/30/99	S
TTL	Bogota	6/20/98		
	Boston MOS			S
	Dallas SP	9/24/98	6/20/00	S
	Houston MNS	3/8/99	3/31/99	F
	Oulu	4/28/98	4/27/99	A
	Shreveport	11/15/98	6/30/99	
	Syracuse	10/15/97		S
	Tampa MOSI	7/1/95	9/30/99	S
Urushi	Aizuwakamatsu	8/1/96		
VLBP	Shima	1/96	12/00	
WABOS	Valencia Spn	4/17/98	4/16/00	
WATE	Katoomba	6/1/97		A
Whales	Alamogordo	1/1/99	3/31/99	A
	Anchorage	12/17/98	9/15/00	B
	Baltimore	2/12/99	5/29/99	E
	Calcutta	7/1/98	6/30/99	
	Cape Town	7/13/98		S
	Cleveland	11/20/98	7/20/99	A
	Duluth	2/26/99	5/26/99	
	Hague	12/17/98		B
	Hibbing	1/21/99	5/31/99	
	Honolulu DCI	1/15/97		B
	La Coruna	10/23/98	9/30/99	A
	Macon	5/10/97		
	Munich	1/3/97		B
	Reno FP	6/13/98	6/30/99	S
	Richmond VA	3/6/99	5/30/99	A
	Rotterdam	12/17/98		A
	Saint Augustine	11/27/98	4/27/99	
	Seattle Omni	7/18/97		B
	Victoria	6/26/98	8/99	B
	Yunelin Hsien 1	1/1/99	12/31/99	
Wildfire	Houston MNS	6/98		B
	Las Vegas CP	3/25/99	7/25/99	A
	Wash NASM	3/12/99	9/12/99	E
	Winnipeg	3/15/99	9/15/99	A
WOC	Bochum	10/16/98		
	Chattanooga	10/10/98		
	Chiba City	4/1/98	3/31/99	
	Dusseldorf	10/98		
	London Troc	3/99		
	Montpelier	5/29/98		
	Poitiers Imax 3D	5/98	5/99	A
	Sinsheim	2/21/98	6/99	
Wolves	Atlanta FMNH	3/1/99	9/30/99	B
	Myrtle Beach	3/1/99	2/28/00	A
	Vancouver SW	3/12/99	11/7/99	A
	Winnipeg	3/15/99	9/15/99	A
Yell	Macon	1/20/97		
	Munich	11/6/97		B
	Shimane	10/98	3/99	
	Yellowstone	5/94		A
ZC	Zion	11/1/98	3/31/99	A

March 1999 by Theater

Theater	Film	Open	Close	Status
Adelaide	AEK	6/10/98	5/31/99	
	ATSOT	3/19/99		
	Everest	5/8/98	12/31/00	
	Trex	12/10/98	11/14/00	
Aguascalientes	FP	10/12/98	10/12/99	
	MOE	11/98	11/99	
	TR	4/1/98	4/1/99	
Aizuwakamatsu	Urushi	8/1/96		
Alamogordo	Niagara	1/1/99	3/31/99	B
	Whales	1/1/99	3/31/99	A
Albuquerque	MOE	3/22/99	9/99	A
	SSpdwy	9/26/98	3/12/99	A
Anchorage	Everest	12/17/98	4/30/99	A
	Whales	12/17/98	9/15/00	B
Apple Valley	AEK	6/12/98	3/29/00	A
	ITD	3/29/97	3/29/02	A
	SE	3/29/97	3/29/00	
	Trex	11/26/98	12/31/99	
Atlanta FMNH	Trex	1/1/99	6/30/99	A
	Wolves	3/1/99	9/30/99	B
Baltimore	Africa			S
	Amazon	2/12/99	5/20/99	
	Beavers			S
	LS	10/2/98	6/30/99	A
	ROF			S
	SC			S
	SE	3/1/97		S
	SSpdwy	5/22/98		S
	TR	5/8/98	6/19/99	E
	Whales	2/12/99	5/29/99	E
Bangkok	AEK	11/27/98	5/31/99	
	Antarc	11/26/98		
	L5	11/27/98	5/31/99	
Barcelona	Amazon	11/18/98	11/18/99	
	ATSOT	5/29/97		
	Everest	3/12/98	3/10/99	A
	IA	5/97		
	L5	11/1/98	10/31/99	
	SOLOE	3/26/98	6/30/99	B
Beijing	Africa	8/25/97	8/25/99	A
Berlin Disc	Antarc	10/2/98		A
	Beavers	10/2/98		B
	BP	10/2/98	10/1/99	A
	E3D	2/26/99	12/31/99	A
	Everest	10/2/98	4/1/99	
	LS	10/2/98	8/31/99	B
Birmingham	LS	12/1/98	6/30/99	
Bochum	ATSOT	12/97		
	Imagine	10/16/98	12/31/99	
	MTM	2/1/99	7/30/99	
	RSATM	6/15/98	6/14/00	E
	WOC	10/16/98		
Bogota	TTL	6/20/98		
Boston MOS	Alaska	2/12/99	6/99	A
	Amazon	2/12/99	5/99	B
	SC			S
	TR	2/12/99	5/99	B
	TRF			S
	TTL			S
Branson	Everest	5/98	4/99	B

Theater	Film	Open	Close	Status
	MTM	3/1/98	4/30/00	B
	Ozarks	1/1/93	12/31/99	A
	TR	3/13/98	12/31/99	
Brisbane	Africa	1/22/99	4/99	
	Everest	1/22/99	7/99	
	MOF	2/1/99		
	Trex	1/22/99	11/14/00	
Brossard	Trex	1/8/99	4/11/99	
Brussels	Africa	5/20/98		B
	Antarc	9/1/98	5/30/99	
	BP	9/30/98		S
	DIA	5/20/98		B
	Everest	5/20/98		A
	GC	5/20/98		B
	MOE	12/31/98	6/30/99	
	MOF	10/21/98	4/20/99	
	SSpdwy	9/30/98		B
Calcutta	Whales	7/1/98	6/30/99	
Calgary EC	Trex	12/18/98	5/31/99	
Calgary SC	OG	2/1/99	9/6/99	A
	Speed	6/1/96		S
Cape Town	AEK	11/15/98		B
	Africa	7/13/98		S
	Everest	7/13/98		B
	GC	7/13/98		S
	LS	11/12/98		A
	Whales	7/13/98		S
Castle Rock	Closed	11/1/98	4/30/99	
Cathedral City	Everest	3/15/99	7/1/99	A
	MTM	3/15/99	7/1/99	B
Charlotte	LS	1/9/99	5/28/99	A
	TR	10/3/98	5/99	B
	Trex	1/9/99	5/28/99	B
Chattanooga	Everest	3/28/98	5/99	
	ITD	4/1/97	5/3/01	B
	LB	5/3/96	5/3/01	
	Trex	3/1/99	2/28/00	
	WOC	10/10/98		
Chiba City	Alaska	4/1/98	3/31/99	A
	EOTS	4/1/98	3/31/99	A
	TR	4/1/98	3/31/99	
	WOC	4/1/98	3/31/99	
Chicago MSI	MOE	2/99	5/99	B
	MOF	2/99	5/99	A
	TBAA	2/1/96	2/00	S
Chicago NP	E3D	3/31/99	3/31/00	A
	ITD	1/1/99	1/1/00	S
	MTA	1/1/99	1/1/00	S
	Trex	11/7/98	1/1/00	A
Cleveland	Alaska	3/15/99	10/15/99	A
	Everest	11/20/98		B
	Whales	11/20/98	7/20/99	A
Cocoa	Antarc	2/1/99	1/31/00	
	MOTM	2/1/97	6/30/99	
Columbus Mar	LS	3/12/99	9/12/99	A
	TR	11/13/98	3/31/99	A
	Trex	12/25/98	6/30/99	A
Copenhagen	GP	9/15/98		
	MOE	3/31/99	9/30/99	
	TR	12/97	9/99	
	Trex	11/27/98	5/15/00	
Dallas AA	SOA	2/26/99		
Dallas SP	Amazon	2/26/99	2/00	A
	MOE	9/25/98	12/31/99	A
	MTM	9/25/98	7/99	B
	SSpdwy	5/22/98		B
	TTL	9/24/98	6/20/00	S
Dayton	TF	1/1/97	12/31/99	
Denver	AEK	2/12/99	6/10/99	S
	Alaska	2/12/99	6/10/99	A
	Everest	2/12/99	6/10/99	B
	TRF	2/15/99	3/12/99	F
Detroit	Everest	5/15/98	8/31/99	
	SE	9/2/97	6/30/99	B
	TR	1/99		
Dollywood	Heart	4/10/94		A
Dublin IRL	BP	10/2/98	3/31/00	
	LS	6/6/98	10/22/99	B
	RSATM	10/30/98	10/29/99	E
	Trex	12/26/98	6/25/99	
Duluth	DIA	6/6/98	6/30/99	
	Everest	11/6/98	6/30/99	B
	TR	11/6/98	6/30/99	A
	Whales	2/26/99	5/26/99	
Dusseldorf	ATSOT	10/15/98		
	E3D	3/25/99	3/25/00	A
	MTM	2/1/99	7/30/99	
	WOC	10/98		
Edmonton SSC	MOF	2/12/99	6/24/99	
Fort Lauderdale	AEK	10/9/98	10/9/99	
	ITD	6/4/97	11/30/99	B
	MTA	5/98		
	Trex	1/22/99	1/22/00	
Fort Worth	GP	10/9/98	4/15/99	
Galveston	MTA	7/24/98	5/28/99	B
	Trex	12/26/98	12/24/99	A
Gatlinburg	Everest	7/17/98	6/14/99	B
	GC	7/17/98	6/30/99	A
Grand Canyon	GC	3/1/99	10/31/99	A
Hague	AEK	10/15/98	4/11/99	A
	Everest	10/15/98	4/22/99	B
	TR	2/19/98	4/27/99	
	Whales	12/17/98		B
Halifax	ATSOT	9/8/98		
	GC	2/12/99	6/12/99	
	TR	5/22/98		
Hamaoka	Beavers	4/1/98	3/31/99	
	MOF	4/1/98	3/31/99	A
Hampton	Africa	7/15/98		S
	DIA	4/5/92	5/31/99	
	L5	1/15/99	6/30/99	
	MTM	9/10/98	6/30/99	S
	SE	2/12/99	4/30/99	
Hastings	Alamo	12/10/98	5/30/99	
	Amazon	3/23/98	6/7/99	B
	LS	12/8/98	3/22/99	B
	SC	3/23/99	6/7/99	A
Hibbing	Whales	1/21/99	5/31/99	
Hong Kong	CV	2/10/98	2/9/00	S
	MOE	12/9/98	4/26/99	A
Honolulu DCI	FEOC	2/15/99	4/15/99	
	HH	12/2/91		A
	MOE	10/1/98	4/1/99	
	ROF	1/18/94		B
	Whales	1/15/97		B
Houston MNS	Africa	3/8/99	3/31/99	F
	Alaska	3/8/99	3/31/99	F
	Beavers	3/8/99	3/31/99	F
	BP	3/8/99	3/31/99	F
	Everest	3/8/99	3/31/99	F
	FOK	3/8/99	3/31/99	F
	GC	3/8/99	3/28/99	F
	ROF	3/8/99	3/31/99	F
	SOLOE	7/1/98	6/30/00	
	TR	3/8/99	3/31/99	F
	TTL	3/8/99	3/31/99	F
	Wildfire	6/98		B
Houston SCH	BP	7/30/94	5/31/00	
	DIA	1/18/93	5/31/00	B
	DIS	7/30/94	5/31/00	
	HC	6/30/94	5/31/00	B
Hull	Africa	3/1/99	4/8/99	F
	Everest	10/10/98	3/15/99	A
Huntsville	MTM	6/3/98	5/1/00	
	OG	1/22/99		
Hutchinson	Alaska	11/13/98	5/30/99	A
	DIA		6/17/99	S
	DIS	10/15/94	12/31/99	S
	Everest	10/1/98	3/11/01	B
	LS		9/15/99	S
	Trex	1/4/99	9/99	
Ichikawa	Alaska	12/1/98	3/29/99	A
	Paloha	12/1/98	3/29/99	A
Indianapolis CMI	GP	1/99	5/99	A
Indianapolis WR	AEK	3/15/99	2/27/01	
	L5	8/7/97	8/15/01	
	MTM	8/7/97	2/27/01	
	Trex	11/5/98	11/9/99	A
	TRF	3/15/99	3/31/99	F
Iruma	LA	6/96		A
Irvine	E3D	2/26/99		A
	Extreme	2/15/99	12/31/99	
	Trex	10/23/98	12/31/01	
Jersey City	Alaska	10/9/98	4/22/99	B
	MOE	10/9/98	4/22/99	A
Johannesburg	Everest	11/1/98		
	MOE	12/98	6/99	
Kansas City Zoo	Everest	5/15/98		B
	GP	3/13/99	5/14/99	A
	SFTGS	1/1/99	3/12/99	A
	SFTGS	3/13/99	5/14/99	B
	TR	1/16/99	10/31/99	B
Kaohsiung	HD	11/9/98	11/8/99	
	ITD	5/9/98	11/8/99	
	L5	11/9/97	5/8/99	
Katoomba	WATE	6/1/97		A
Kitakyushu	MTM	4/1/98	3/31/00	
Kofu	GP	1/15/99	7/15/99	A
KSC 1	DIA	7/21/85		A
	MTM	5/21/97		A
KSC 2	L5	10/12/96		A
Kurashiki	Speed	10/31/98	3/31/99	A
Kuruma	CV	3/2/99	8/31/99	A
La Coruna	LS	10/23/98	7/31/99	B
	Whales	10/23/98	9/30/99	A
Laie	PO	1/96		A
Las Vegas CP	AEK	10/19/98	4/19/99	
	Wildfire	3/25/99	7/25/99	A
Las Vegas Lux	MOE	2/99	2/00	
Leon	ROF	8/98	7/99	
Lincolnshire	E3D	3/31/99	3/31/00	A
	Everest	11/13/98	3/1/99	
	TR	2/5/99	5/5/99	
	Trex	11/13/98	3/1/99	
Little Rock	OG	3/26/99	9/99	
London BFI	ITD	3/99	2/00	
	SE	3/1/99	3/31/01	
London ONT	CV	4/98	12/31/99	S
	Everest	12/20/98		A
	FOK	6/1/97		S
	ITD	8/1/98		B
	MG	9/16/97		S
	SI	12/97		S
	TR	12/20/98	6/99	B
	Trex	3/1/99	5/30/99	
London Troc	L5	6/20/98	10/31/99	
	Trex	11/27/98	10/31/99	
	WOC	3/99		
Los Angeles CSC	E3D	2/26/99		A
	Everest	10/16/98		A
	ITD	10/16/98	5/31/99	S
Louisville	AEK	1/9/99	6/99	A
	GP	1/9/99	6/99	B
Lubbock	GBR	2/1/99	5/30/99	
Lucerne	Beavers	10/19/98	3/1/99	B
	DIA	7/1/98	6/30/99	
	Everest	5/11/98		B
	RSATM	7/1/98		E
	SOLOE	3/1/99	12/31/99	A
	T40	10/9/98	10/1/99	A
Macon	Whales	5/10/97		
	Yell	1/20/97		
Madrid	ATSOT	10/27/98		
	Everest	3/11/98	3/10/99	
	IA	10/22/98	10/99	
	LS	4/1/98	3/1/99	
Matsusaka	TBAA	12/12/98	6/6/99	A
Melbourne	AEK	6/26/98	5/31/99	
	Everest	5/98	12/11/00	
	MOF	2/1/99		
	Trex	12/3/98	11/14/00	
Memphis Pink	Beavers	2/1/99	4/30/99	B
	GP	1/16/99	4/30/99	A
Mexico City Pap	Amazon	1/1/99	8/31/99	A
	Everest	1/27/99	9/26/99	A
	MOE	7/6/98	3/5/99	A
	TR	3/6/99	11/5/99	

Theater	Film	Open	Close	Status
Miami	Everest	1/22/99		
	Trex	1/22/99	7/17/99	
Milwaukee	AEK	12/12/98	6/30/99	
	Alaska	3/6/99	10/1/99	B
	GP	10/3/98	5/14/99	
	RSATM	1/1/99	6/30/99	E
Monterrey	Everest	10/1/98	5/1/99	
	MOE	3/18/99	7/18/99	
Montpelier	ATSOT	11/11/98		
	DIA	1/20/99		
	MOE	10/1/98		
	RSATM	6/19/98	6/20/99	E
	WOC	5/29/98		
Montreal VP	AEK	10/23/98	4/11/99	A
	HD	10/23/98	4/11/99	A
Munich	ATSOT	3/11/98	3/99	B
	ITD	11/1/98	10/31/99	
	MOE	9/15/98	3/15/99	
	TRF	12/98	6/99	
	Whales	1/3/97		B
	Yell	11/6/97		B
Murrieta	Everest	11/25/98	5/24/99	A
	OG	3/4/99	9/99	
	SSpdwy	12/98		
Myrtle Beach	Everest	7/1/98	7/31/99	
	MOE	1/1/99	7/31/99	
	Trex	11/13/98	10/8/99	
	Wolves	3/1/99	2/28/00	A
Nagano Hot	DIS	12/19/98	5/10/99	
	SSymph	10/96	12/00	A
Nagasaki	Alaska	10/2/98	3/31/99	A
Nagashima	SE	9/1/98	8/31/99	
Nagoya OT	Alaska	4/1/98	3/31/99	A
New Orleans	GC	3/5/99	6/5/99	
New York AMNH	AEK	9/26/98	6/4/99	
	Amazon	11/98	4/30/00	B
New York Sony	ATSOT			B
	E3D	3/31/99	3/31/00	A
	MTA	7/98	7/99	
	OG	1/23/99		
	Trex	10/23/98	10/8/99	
Niagara	Niagara	1/87		A
Norfolk	LS	6/1/94		A
Norwalk	Everest	6/19/98	12/31/99	A
	Everest	1/1/99	6/17/99	B
	TR	1/1/99	6/17/99	B
	Trex	1/1/99	6/17/99	A
Nyack	Africa	2/12/99	5/11/99	
	ITD	9/25/98	1/20/00	
Omaha	AEK	7/1/98	6/30/99	
	Everest	2/15/99		
	ITD	3/29/98	3/31/99	
	MOE	3/27/99	9/27/99	
Omiya	DB	9/1/98	3/31/99	A
Ontario Edw	AEK	1/1/99	6/30/99	
	E3D	2/26/99		
	Extreme	2/15/99	12/31/99	
	ITD	11/26/97	12/30/99	B
	Trex	10/23/98	12/31/01	
Ontario Mills	Africa	7/2/98	6/30/99	E
	Alaska	11/26/98	3/25/99	E
	Alaska	3/26/99	6/30/99	S
	LS	11/26/98	3/25/99	B
	MOE	11/26/98	3/25/99	A
	MTA		6/30/99	S
Orlando Muv	ITD	7/3/98	11/30/00	
	SE		11/30/99	
	Trex	11/11/98	5/12/99	
Orlando SC	Alaska	12/1/98	3/31/99	B
	ROF	12/1/98	3/31/99	A
Osaka Sak	Alaska	10/1/98	4/6/99	
Osaka Sci	Everest	1/1/99	3/31/99	
	ITD	1/1/99	6/30/99	A
	MOE	11/28/98	5/23/99	A
Oslo	ATSOT	9/28/98	5/11/99	
	BP	2/1/99	7/31/00	
	Everest	4/22/98	4/30/99	
	GC	5/98	8/1/99	
	LS	11/1/98	10/31/99	
	OG	1/22/99		
	RSATM	7/4/98	7/3/00	E
	TR	7/98	11/99	
Oulu	TTL	4/28/98	4/27/99	A
Paris Def	MOE	10/21/98	4/15/99	
Paris Geo	MOE	11/18/98	4/30/00	
	TR	6/25/98	4/24/99	B
Pensacola	DIA	3/6/99	9/6/99	B
	Everest	3/6/98	3/5/99	B
	MOF	11/8/96		A
Perth Omni	Amazon	10/98	3/1/99	A
	Antarc	2/92		S
	DIS	2/95		S
	LS	6/95		S
	ROF	10/91		S
	SE	1/1/99	4/30/99	
	TR	4/4/98	6/30/99	A
Philadelphia	GP	9/10/98	3/11/99	A
	MOE	3/12/99	9/24/99	
	OG	1/29/99		
	Seasons	9/11/98	11/12/99	B
Phoenix	Everest	2/13/99	5/31/99	B
	SSpdwy	2/13/99	5/31/99	B
Pittsburgh	GP	12/11/98	5/13/99	A
	TR	12/11/98	9/6/99	B
Poitiers Imax	MOE	2/5/99	2/5/00	A
Poitiers Imax 3D	WOC	5/98	5/99	A
Portland	AEK	2/5/99	6/8/99	B
	Trex	2/5/98	10/1/99	A
Puebla	IA	10/98	5/99	
Quebec	IA	2/21/99	6/21/99	
	LS	2/23/99	6/21/99	
Regina	AEK	12/15/98	10/1/99	
	Everest	6/15/98		
	GP	3/99	9/99	A
	IA	10/10/98		B
Reno FP	Africa	1/1/98		S
	LS	1/12/99	9/5/99	A
	Whales	6/13/98	6/30/99	S
Reno NBS	MOE	1/2/99	7/2/99	
Richmond BC	MOE	12/18/98	8/18/99	
	Trex	12/18/98	2/12/00	
Richmond VA	Closed	10/1/98	3/5/99	
	GC	3/6/99	5/30/99	B
	RSATM	3/6/99	5/30/99	E
	Whales	3/6/99	5/30/99	A
Rio	FP	10/31/98	10/31/99	
	GC	10/31/98	10/31/99	
	Niagara	10/31/98	10/31/99	
	TBAA	10/31/98	10/31/99	
Rochester MSC	Everest	3/5/99	10/1/99	A
	ROF	3/3/99	6/30/99	
	SSpdwy	3/13/98		
Rotterdam	Amazon	4/23/98	3/31/99	S
	Everest	4/23/98		A
	TR	11/15/98	4/27/99	
	Whales	12/17/98		A
Sagamihara	CV	10/24/98	4/15/99	A
Saint Augustine	MOE	11/27/98	4/27/99	
	Whales	11/27/98	4/27/99	
Saint Louis Arch	GAW	3/3/97		A
Saint Louis SC	GBR	1/99	6/99	
Saint Paul	MOE	11/20/98	5/6/99	
San Antonio	Alamo	1/88	12/99	A
	Amazon	12/15/98	6/15/99	
San Diego RHF	Everest	7/3/98	5/31/99	B
	MOE	1/15/99	8/31/99	A
San Jose	Everest	10/11/98		
San Simeon	HCBTD			A
	MOE	11/22/98	4/22/99	
Scottsdale	AEK	10/8/98	3/1/99	A
	MOE	10/8/98	3/1/99	B
Seattle Omni	EMSH			A
	Whales	7/18/97		B
Seattle PSC	Amazon	2/18/99	3/15/99	
	Everest	10/22/98	3/15/99	
Sedona	Everest	7/1/98	9/15/99	B
	Sedona	3/1/99	10/31/99	A
Sendai CSC	GP	12/5/98	5/23/99	
Seoul	OTW	9/5/98	4/2/99	A
Seville	Everest			
Shima	Discov	4/10/98	3/31/01	A
	VLBP	1/96	12/00	
Shimane	Yell	10/98	3/99	
Shreveport	TTL	11/15/98	6/30/99	
Singapore DC	GC	5/1/98	3/99	
Singapore SC	Alaska	9/1/98	3/1/99	A
	Trex	2/99	8/99	
Sinsheim	ATSOT	9/19/97		B
	HD	5/15/98		A
	ITD	5/15/98	5/20/01	B
	L5	10/26/96	5/20/01	B
	LB	6/98	5/20/01	S
	RSATM	2/1/99	2/1/01	E
	Trex	3/18/99		
	WOC	2/21/98	6/99	
Speyer Dome	AEK	2/18/99		A
	LS	11/19/97		B
	MOF	12/5/97	3/31/99	A
	ROF	8/1/97		B
	RSATM	2/1/99	2/1/01	E
Speyer Imax	Africa	9/16/95		B
	Amazon	11/14/97		B
	BP	5/18/95		S
	Everest	4/3/98		A
	GC	5/19/95		B
	RSATM	2/1/99	2/1/01	E
	SSpdwy	4/2/98		E
Spokane	Everest	4/4/98	3/99	A
	SE	6/13/98	5/30/99	A
	TR	5/23/98	5/02	
Stockholm	Alaska	11/16/98	3/11/99	A
	Amazon	11/16/98	3/11/99	B
	BP	11/16/98	3/11/99	B
	Everest	11/16/98	3/11/99	B
	GC	11/16/98	3/11/99	B
Sudbury	Africa		9/6/99	S
	DIA	6/18/94	9/30/99	
	Everest	1/20/99		
	SE	1/30/98	6/30/99	B
Sydney	AEK	6/4/98	5/31/99	
	Everest	3/15/98	12/31/00	
	Trex	12/3/98	11/14/00	
Syracuse	Africa	2/27/99	6/25/99	B
	DIA	1/26/97		S
	Everest	2/27/99	6/25/99	E
	LS	2/27/99	6/25/99	A
	Speed	2/28/98		S
	SSpdwy	9/1/97		S
	TTL	10/15/97		S
Taejon Earth	SI	7/1/97	6/30/99	A
Taejon MST	TBAA	12/31/98	12/31/00	
Taejon Sci	LB	7/1/97	6/30/99	
Taichung	Everest	7/1/98		A
	GP	1/1/99	12/31/99	A
	HH	10/17/97		
	Taiwan	1/1/92		B
Taipei AM	MOE	2/99	2/00	
Taipei MCRC	Africa	7/1/98	6/1/99	A
	GP	11/5/98		
Tampa MOSI	Africa	12/19/97	9/30/99	S
	DIS	12/1/95	9/30/99	S
	Everest	11/20/98	9/30/99	B
	GP	2/26/99	5/27/99	B
	LS	2/26/99	5/27/99	A
	SE	12/1/98	9/30/99	S
	TF	12/1/98	9/30/99	S
	TRF	3/20/96	9/30/99	S
	TTL	7/1/95	9/30/99	S
Tatebayashi	DP		5/16/99	A
Tempe	LS	1/14/99	5/26/99	
	MTA	1/14/99		
	Trex	1/14/99	5/26/99	B
Tijuana	MOE	10/10/98	4/10/99	
Tokorozawa	RFTS	4/1/97	3/31/00	A
	TBAA	1/2/99	3/31/99	A
Tokyo IMAX	Africa	4/18/98		B
	Trex	12/12/98	3/31/99	

Theater	Film	Open	Close	Status
Tokyo ISEC	Speed	12/5/98	5/30/99	A
Tokyo TSC	Alaska	12/5/98	5/30/99	A
Toronto OP	MOE	1/99	12/99	
Toronto OSC	CV	11/1/97	11/1/99	
	Everest	10/23/98	6/30/99	A
	SE	5/31/97	3/31/02	B
	TR	3/6/98	3/21/99	A
Townsville	TR	2/1/99	7/30/99	
Valencia Spn	DIA	4/17/98	4/16/00	
	Extreme	2/15/99	12/31/99	
	Speed	4/21/98	6/30/00	
	TR	3/98		
	WABOS	4/17/98	4/16/00	
Vancouver CN	ITD	3/1/97	12/31/99	B
	MOE	11/27/98	4/99	A
	Trex	12/18/98	6/30/99	A
Vancouver SW	Everest	1/5/99	6/30/99	B
	GP	11/6/98	3/11/99	A
	Wolves	3/12/99	11/7/99	A

Theater	Film	Open	Close	Status
Vantaa	Alaska	9/1/98	8/31/99	A
Vaughan	SE	12/18/98	6/18/99	
Victoria	Everest	2/12/99	5/11/99	A
	MOF	10/1/98	8/30/99	B
	Whales	6/26/98	8/99	B
Vienna	AEK	1/8/99	4/8/99	A
	Alaska	1/8/99	4/8/99	E
	Everest	1/8/99	4/8/99	E
	MOE	1/8/99	4/8/99	B
Virginia Beach	EOTS	4/1/98	4/30/01	
	FMHG	6/16/97	6/15/00	
	Imagine	4/1/98	4/30/01	
	ITD	6/15/96	4/30/01	
	Trex	1/8/99	4/30/01	
Wakayama	DP		3/31/99	A
Wash NASM	CV	8/8/96		A
	Everest	3/5/98	6/99	E
	MTM	5/21/97		B
	SE	10/31/97	3/7/99	E

Theater	Film	Open	Close	Status
	TF	7/1/76		A
	Wildfire	3/12/99	9/12/99	E
Wash NMNH	MOE	3/99	9/99	
Winnipeg	Amazon	3/1/98	3/31/99	
	MOE	11/7/98	3/31/99	
	Trex	12/18/98	5/31/99	
	Wildfire	3/15/99	9/15/99	A
	Wolves	3/15/99	9/15/99	A
Xalapa	Alaska	3/1/99	10/31/99	A
Yellowstone	Everest	7/15/98	9/30/99	
	SE	10/15/98	3/30/99	
	Yell	5/94		A
Yokohama	L5	4/1/98	3/31/99	A
Yunelin Hsien 1	Alaska	3/1/99	10/31/99	
	MOE	1/1/99	12/31/99	
	Whales	1/1/99	12/31/99	
Zion	Everest	8/22/98	6/30/99	B
	ZC	11/1/98	3/31/99	A

Key to Film Abbreviations

Film	Title	Year		Dist
AEK	Africa's Elephant Kingdom	1998		IMAX
Africa	Africa: the Serengeti	1994		HMNS
Alamo	Alamo: The Price of Freedom	1988		MFF
Alaska	Alaska: Spirit of the Wild	1997		HMNS
Amazon	Amazon	1997		MFF
Antarc	Antarctica	1991		MSI
ATSOT	Across the Sea of Time	1995	3D	SPC
Beavers	Beavers	1988		SLC
BP	Blue Planet	1990		IMAX
CV	Cosmic Voyage	1996		IMAX
DB	Dear Blue	1997		BC
DIA	Dream is Alive, The	1985		IMAX
DIS	Destiny in Space	1993		IMAX
Discov	Discoverers, The	1993		MFF
DP	Dino Planet	1997		EI
E3D	Encounter in the 3rd Dimension	1999	3D	nWP
EMSH	Eruption of Mount St. Helens	1980		GFC
EOTS	Echoes of the Sun	1990	3D/Sol	IMAX
Everest	Everest	1998		MFF
Extreme	Extreme	1999		IMAX
FEOC	First Emperor of China	1989		NFBC
FMHG	Four Million Houseguests (aka HD)	1997	3D	IMAX
FOK	Fires of Kuwait	1992		IMAX
FP	Flower Planet	1994		DCI
GAW	Great American West	1996		JQH
GBR	Great Barrier Reef, The	1981		SMM
GC	Grand Canyon: The Hidden Secrets	1985		DCI
GP	Greatest Places	1998		SMM
HC	Hail Columbia!	1982		IMAX
HCBTD	Hearst Castle: Building the Dream	1996	870	DCI
HD	Hidden Dimension (aka FMHG)	1997	3D	IMAX
Heart	Heartsong	1994	870	DW
HH	Hidden Hawaii	1992		DCI
IA	Island Adventure	1996		G47
Imagine	Imagine	1994	3D	IMAX
ITD	Into the Deep	1994	3D	IMAX
L5	L5: First City in Space	1996	3D	IMAX
LA	Lost Animals	1992		EI
LB	Last Buffalo	1990	3D	IMAX
LS	Living Sea	1994		MFF
MG	Mountain Gorilla	1992		IMAX
MOE	Mysteries of Egypt	1998		DCI
MOF	Magic of Flight	1997		MFF
MOTM	Mystery of the Maya	1995		NFBC
MTA	Mark Twain's America	1998	3D	SPC
MTM	Mission to Mir	1997		IMAX
Niagara	Niagara	1987		DCI
OG	Olympic Glory	1999		MEGA
OTW	On The Wing	1986		IMAX
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX
Paloha	Pilli Aloha	1996		BC
PO	Polynesian Odyssey	1991		PCC
RFTS	Reach for the Sky	1993		unk

Film	Title	Year		Dist
ROF	Ring of Fire	1991		SMM
RSATM	Rolling Stones At the Max	1991		IMAX
SC	Storm Chasers	1995		MFF
SE	Special Effects	1996		IMAX
Seasons	Seasons	1987		SMM
Sedona	Sedona: The Spirit of Wonder	1998	870	unk
SFTGS	Search for the Great Sharks	1992		SMM
SI	Survival Island	1995		IMAX
SOA	Spirit of American	1997	870	unk
SOLOE	Secret of Life on Earth	1996		IMAX
Speed	Speed	1984		MFF
SSpdwy	Super Speedway	1997		SLC
SSymph	Shinsyu Symphony	1995		DT
T40	Titanica (short)	1992		IMAX
Taiwan	Taiwan	1992		unk
TBAA	To Be An Astronaut	1992	870	DCI
TF	To Fly!	1976		MFF
TR	Thrill Ride	1997		SPC
Trex	T-Rex: Back to the Cretaceous	1998	3D	IMAX
TRF	Tropical Rain Forest	1992		SMM
TTL	To The Limit	1989		MFF
Urushi	Urushi	1996		GOTO
VLBP	Viva La Blanca Paloma	1994		DT
WABOS	We Are Born of Stars	1985	3D	IMAX
WATE	Wild Australia: The Edge	1997		BFI
Whales	Whales	1997		DCI
Wildfire	Wildfire: Feel the Heat	1999		PCI
WOC	Wings of Courage	1994	3D	SPC
Wolves	Wolves	1999		PCI
Yell	Yellowstone	1994		DCI
ZC	Zion Canyon	1994		WCPI

March 1999 Bookings Count

#	Film	#	Film	#	Film	#	Film	#	Film
65	Everest	11	RSATM	4	IA	2	T40	1	Paloha
34	Trex	10	ATSOT	4	Speed	2	WABOS	1	PO
30	MOE	10	SSpdwy	3	Extreme	1	DB	1	RFTS
25	TR	9	CV	3	HD	1	Discov	1	Seasons
24	AEK	9	MOF	3	LB	1	EMSH	1	Sedona
20	Alaska	7	BP	3	Niagara	1	FMHG	1	SFTGS
20	LS	7	WOC	3	TF	1	FOK	1	SSymph
20	Whales	6	Beavers	3	TRF	1	GAW	1	Taiwan
18	ITD	6	DIS	2	Alamo	1	GBR	1	Urushi
17	GP	6	ROF	2	DP	1	HC	1	VLBP
16	Africa	6	TBAA	2	EOTS	1	HCBTD	1	WATE
16	Amazon	6	TTL	2	FP	1	Heart	1	Wildfire
14	SE	5	MTA	2	HH	1	LA	1	ZC
13	GC	5	OG	2	Imagine	1	MG		
12	DIA	5	Yell	2	SC	1	MOTM		
11	L5	4	Antarc	2	SI	1	OTW		
11	MTM	4	E3D	2	SOLOE	1	Ozarks		

Directory of Organizations Mentioned in this Issue of MaxImage!

Distributors' abbreviations are listed in **bold.**

Academy of Motion Picture Arts and Sciences
8949 Wilshire Boulevard
Beverly Hills, CA 90211-1972
Tel: 310-247-3000
http://www.oscars.org/

American Airlines C.R. Smith Museum
MD 808, PO Box 69617
DFW Airport, TX 75261 USA
Tel: 817-967-0994
Fax: 817-967-5737

American Museum of Natural History
79th Street and Central Park West
New York, NY 10024 USA
Tel: 212-769-5000
Fax: 212-769-5233
http://www.amnh.org/

Benesse Corporation/Benesse Star Dome **BC**
1-34 Ochiaj
Tama City
Tokyo, 206 JAPAN
Tel: +81-423- 56 0814
Fax: +81-423- 56 0815

Blackstone Films, Inc. **BFI**
5611 South Blackstone Avenue
Chicago, IL 60637 USA
Tel: 773-493-2951
Fax: 773-493-2951

BRC Imagination Arts, Inc.
824 North Victory Boulevard
Burbank, CA 91502-1630 USA
Tel: 818-841-8084
Fax: 818-841-4996
http://brcweb.com/home.html

British Film Institute
21 Stephen Street
London, W1P 1PL ENGLAND, UK
Tel: +44-1-71-815-1326
Fax: +44-1-71-815-1378
http://www.bfi.org.uk/

California Science Center
700 State Drive
Los Angeles, CA 90037 USA
Tel: 213-744-7400
Fax: 213-744-2034
http://www.casciencectr.org/index2.html

Children's Museum of Indianapolis
3000 North Meridian Street
P.O. Box 3000
Indianapolis, IN 46206 USA
Tel: 317-924-5431
Fax: 317-921-4019
http://www.childrensmuseum.org

Dentsu Tec, Inc. **DTI**
3-8-5, Tsukiji, Chuo-ku
Tokyo, 104 JAPAN
Tel: +81-3-5551-9381
Fax: +81-3-5551-9356

Destination Cinema, Inc. **DCI**
4155 Harrison Boulevard, Ste 210
Ogden, UT 84403 USA
Tel: 801-392-2001
Fax: 801-392-6703
http://www.destinationcinema.com

Discovery Channel Pictures
7700 Wisconsin Avenue
Bethesda, MD 20814-1999
Tel: 301-986-1999
Fax: 301-986-4824
http://www.discovery.com/

Eastman Kodak Company
6700 Santa Monica Boulevard
Hollywood, CA 90038-1203
Tel: 213-464-613l
Fax: 213-464-5886

Encom, Inc. **EI**
4-23-13 Jingumae, Shibuya
Tokyo, JAPAN
Tel: +81-3-3478-6976
Fax: +81-3-3478-5957

Extreme Productions
802 24th Ave SE, 2nd floor
Calgary, AB T2G 1P4 CANADA
Tel: 403-263-6029
Fax: 403-263-6130

Famous Players, Inc.
146 Bloor Street West
Toronto, ON M5S 1P3 CANADA
Tel: 416-969-7800
http://www.famousplayersmovies.com/

Fernbank Museum of Natural History
767 Clifton Road NE
Atlanta, GA 30307-1221 USA
Tel: 404-378-0127
Fax: 404-378-8140
http://www.fernbank.edu/museum/fmnhfr.html

Fort Worth Museum of Science and History **S**
1501 Montgomery Street
Fort Worth, TX 76107-3017
Tel: 817-255-9300
Fax: 817-732-7635
http://www.esc11.net/fwmsh.html/

Giant Screen Sports
815 W. Van Buren, Suite 305
Chicago, IL 60607 USA
Tel: 312-243-9740
Fax: 312-243-9739

Giant Screen Theater Association
100 Ramsey Lake Road
Sudbury, ON P3E 5S9 CANADA
Tel: 705-523-8146
Fax: 705-523-9844
http://www.giantscreentheater.com

Gold Fever Films, Inc.
100 Ramsey Lake Road
Sudbury, ON P3E 5S9 CANADA
Tel: 705-522-3701
Fax: 705-522-4954

Goldman Sachs & Co.
85 Broad Street
New York, NY 10004 USA
Tel: 212-902-1000
http://www.gc.com

Goto Optical Manufacturing Co. **GOTO**
4-16 Yazaki-cho
Fuchu-shi
Tokyo, 183 JAPAN
Tel: +81-423-62 5311
Fax: +81-423-61 9571

Great Smokies MegaTheatre
PO Box 284
Gatlinburg, TN 37738 USA
Tel: 423-430-9999
Fax: 423-430-4003

Groupe 47 **G47**
42 ave de Bourbon, St. Gilles les Bain
Ile de la Reunion, 97434 FRANCE
Tel: +262 24 48 93
Fax: +262 24 49 99

Heliograph Productions
4/26 Brigantine Street
Byron Bay, NSW 2481 AUSTRALIA
Tel: +61- 2-6680-8877
Fax: +61- 2-6680-8250
http://www.helio.com.au/index.html

Henry Ford Museum & Greenfield Village
20900 Oakwood Boulevard
PO Box 1970
Dearborn, MI 48121-1970 USA
Tel: 313-982-6100
Fax: 313-982-6231
http://www.hfmgv.org/

Houston Museum of Natural Science **HMNS**
1 Hermann Circle Drive
Houston, TX 77030-1799 USA
Tel: 713-639-4725
Fax: 713-523-4125
http://www.hmns.org/

Howard Hall Productions
2171 La Amatista Road
Del Mar, CA 92014 USA
Tel: 619-259-8989
Fax: 619-792-1467

Imagine If
429 Swan Street
Richmond, VIC 3121 AUSTRALIA
Tel: +61-3-9429-5233
Fax: +61-3-9429-3300

Imax Corporation **IMAX**
2525 Speakman Drive
Mississauga, ON L5K 1B1 CANADA
Tel: 905-403-6500
Fax: 905-403-6450
http://www.imax.com/

Iwerks Entertainment **IWRK**
4540 West Valerio Street
Burbank, CA 91505-1046
Tel: 818-841-7766
Fax: 818-841-7847
http://www.iwerks.com/

JQH Film Entertainment, Inc. **JQH**
515 Post Oak Boulevard, Suite 225
Houston, TX 77005 USA
Tel: 713-960-1293
Fax: 713-960-1450

K2 Communications
880 Apollo Street, Suite 239
El Segundo, CA 90245 USA
Tel: 310-524-9100
Fax: 310-524-1540

L-Squared Entertainment
530 Wilshire Blvd, Ste 501
Santa Monica, CA 90401
Tel: 310-587-2100
Fax: 310-587-2121

Large Format Cinema Association
8436 Colonial Drive
Stockton, CA 95209-2319
Tel: 209-477-2726
Fax: 209-951-8113
http://lfca.org

Liberty Science Center
Liberty State Park, 251 Philip Street
Jersey City, NJ 07305-4699
Tel: 201-451-0006
Fax: 201-451-6383
http://www.lsc.org/

MacGillivray Freeman Films, Inc. **MFF**
P.O. Box 205
2470 South Coast Highway
Laguna Beach, CA 92652
Tel: 949-494-1055
Fax: 949-494-2079
http://www.macfreefilms.com/home.html

Mandalay Media Arts
10635 Santa Monica Boulevard, Ste 125
Los Angeles, CA 90025 USA
Tel: 310-441-2590
Fax: 310-441-2595

MegaSystems, Inc. **MEGA**
435 Devon Park Drive, 500 Bldg.
Wayne, PA 19087 USA
Tel: 610-225-7200
Fax: 610-293-3253

MR-Film
Auhofstrasse 70
Vienna, A-1130 AUSTRIA
Tel: +43-1-876-8715
Fax: +43-1-876-871510

Multi Image Productions, Inc.
8849 Complex Drive
San Diego, CA 92123-1403
Tel: 619-560-8383
Fax: 619-560-8465

Museum of Science and Industry **MSI**
57th Street and Lake Shore Drive
Chicago, IL 60637-2093
Tel: 773-684-1414
Fax: 773-684-5678
http://www.msichicago.org/

National Air and Space Museum
6th Street and Independence Avenue, SW
Washington, DC 20560-0313
Tel: 202-357-1675
Fax: 202-357-1652
http://www.nasm.edu

National Film Board of Canada **NFBC**
3155 Cote de Liesse Road
St. Laurent, QC H4N 2N4 CANADA
Tel: 514-283-9441
Fax: 514-496-1895
http://www.nfb.ca

National Geographic Television
1145 17th Street, NW
Washington, DC 20036 USA
Tel: 202-857-7000
Fax: 202-775-6590
http://www.nationalgeographic.com/main.html

National Wildlife Productions
8925 Leesburg Pike
Vienna, VA 22184 USA
Tel: 703-790-4077
Fax: 703-790-4076
http://www.nwf.org/nwf/nwp

Nova Large Format Films
125 Western Avenue
Boston, MA 02134 USA
Tel: 617-492-2777
Fax: 617-787-7843
http://www.wgbh.org

nWave Pictures
15060 Ventura Boulevard, Suite 400
Sherman Oaks, CA 91403-2402 USA
Tel: 818-501-7643
Fax: 818-501-6558
http://www.nwave.com

nWave Pictures Distribution **nWP**
34 E. Putnam Ave, Suite 103
Greenwich, CT 06830 USA
Tel: 203-661-5678
Fax: 203-661-5556

Ogden Entertainment, Inc. **OEI**
2 Pennsylvania Plaza, 25th floor
New York, NY 10121 USA
Tel: 212-868-6000
Fax: 212-868-5714

Pacific Science Center
200 Second Avenue North
Seattle, WA 98109 USA
Tel: 206-443-2874
Fax: 206-443-3631
http://www.pacsci.org/default.html

Primesco Communications, Inc. **PCI**
1200 McGill College, Suite 2210
Montreal, QC H3B 4G7 CANADA
Tel: 514-874-9551
Fax: 514-874-9068

Prisma Sports and Media, Inc.
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Reston, VA 20191 USA
Tel: 1 703 391 8045
Fax: 1 703 391 8049

Productions Pascal Blais, Inc.
1155 rue Wellington
Montreal, QC H3C 1V9 CANADA
Tel: 514-989-9772
Fax: 514-989-7018

Regal Cinemas
7132 Commercial Park Drive
Knoxville, TN 67918 USA
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Fax: 423-922-3188
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Regal IMAX Theater Lincolnshire
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Lincolnshire, IL 60069 USA
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Fax: 847-229-8194
http://www.regalcinemas.com/

Rigaud Production
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Puteaux, 92800 FRANCE
Tel: +33-1 40 99 12 18
Fax: +33-1 40 99 13 11

Saab Cars USA, Inc.
4405-A International Blvd
Norcross, GA 30093 USA
http://www.saabusa.com

Science Museum
Exhibition Road, South Kensington
London, SW7 2DD ENGLAND, UK
Tel: +44-171 938-8008
http://www.nmsi.ac.uk/welcome.html

Science Museum of Minnesota **SMM**

Directory, cont'd

101 East 5th Street, Suite 1901
Saint Paul, MN 55101 USA
Tel: 651-221-4504
Fax: 651-221-9433
http://www.smm.org/

Science Museum of Virginia
2500 West Broad Street
Richmond, VA 23220 USA
Tel: 804-367-6552
Fax: 804-367-9348
http://www.smv.mus.va.us/

SDA Panorama
465 McGill, 9th floor
Montreal, QC H2Y 4A6 CANADA
Tel: 514-844-1761
Fax: 514-985-4459

Showscan Entertainment Inc.
3939 Landmark Street
Culver City, CA 90232-2315 USA
Tel: 310-558-0150
Fax: 310-559-7984

SK Films, Inc. **SKF**
264-B Adelaine Street East
Toronto, ON M5A 1N1 CANADA
Tel: 416-363-1411
Fax: 416-363-1428

Sky High Entertainment Productions
Place du Canada, Suite 1070
1010 de la Gauchetiere Ouest
Montreal, QC H3B 2N2 CANADA
Tel: 514-878-8011
Fax: 514-878-8033

Sony Pictures Classics, Large Format **SPC**
550 Madison Avenue, 8th Floor
New York, NY 10022 USA
Tel: 212-833-8391
Fax: 212-833-8570

Sony Theaters Lincoln Square
1998 Broadway
NewYork, NY 10023 USA
Tel: 212-336-5000
Fax: 212-833-6283
http://www.theatres.sre.sony.com/imax/

Stephen Low Company **SLC**
795 Carson, Suite 6
Dorval, QC H9S 1L7 CANADA
Tel: 514-633-6036
Fax: 514-633-6035

Summerhays Films, Inc.
13234 Polvera Avenue
San Diego, CA 92128 USA
Tel: 619-674-6000
Fax: 619-674-6006

Swedish Museum of Natural History
Frescativagen 40
P.O. Box 50007
Stockholm, SE-10405 SWEDEN
Tel: +46-8-5195-5101
Fax: +46-8-5195-5100
http://www.nrm.se/cosmonova/

Swell Productions
4047 Farmdale Ave.
Studio City, CA 91604 USA
Tel: 818-985-0721
Fax: 818-985-8946

TAARNA Studios
305 del la Commune West
Montreal, QC H2Y 2E1 CANADA
Tel: 514-844-8448
Fax: 514-811-8844

Tech Museum of Innovation
145 West San Carlos Street
San Jose, CA 95113 USA
Tel: 408-294-8324
Fax: 408-279-7167
http://www.thetech.org/

Total Big Screen Distribution Pty Ltd.
119 Evans Street
Rozelle, NSW 2039 AUSTRALIA
Tel: +61-2-9555-9466
Fax: +61-2-9555-7979

Walt Disney Pictures
500 S. Buena Vista St
Burbank, CA 91521-1367 USA
Tel: 818-560-2039

Wolfco Productions, Inc.
275 St. Jacques West, Suite 20
Montreal, QC H2Y 1M9 CANADA
Tel: 514-842-4117
Fax: 514-842-8608

World Cinemax Productions, Inc. **WCPI**
130 North Butte Street, Suite A
Willows, CA 95988 USA
Tel: 530-934-8827
Fax: 530-934-3061

Classifieds

POSITIONS SOUGHT

Marketing Pro

Veteran marketing, PR, corporate sponsorship-oriented professional (20+ years entertainment experience) who has worked in LF, special venue, and LBE industry for the past seven years.

Fully capable of planning, writing, and executing a wide variety of programs and campaigns to generate "brand name awareness" and worldwide marketing visibility. Substantial industry contacts and media savvy. Can hit the ground running. Team player. Invaluable and dedicated company asset.

Southern California based. References provided. Available immediately for full-time position. Please contact Bob Mazza (310) 659-1701.

Chief Projectionist/Technical Manager

Chief Projectionist with six years' experience in Large Format seeks new position.

I worked at Futuroscope in Poitiers, France, for three years, operating IMAX 2D, IMAX 3D, Showscan (5/70 60fps), and Iwerks 8/70 systems.

Most recently I was Technical Manager/Chief Projectionist for Cinema Plus in Sydney, Australia, where I supervised the operations of five IMAX 3D theaters. My duties included hiring, training, and scheduling staff; troubleshooting technical problems; ordering films; controlling operations costs. I also wrote a customized technical manual.

Prior to my work in Large Format, I installed and repaired 35mm projection systems.

I have excellent references and am available to relocate at short notice. Phone or fax Peter Kehm at +61-2-9344-0153 or e-mail hpkehm@ozemail.com.au.

POSITION OPENINGS

Chief Operating Officer

The San Diego Space and Science Foundation, operator of the Reuben H. Fleet Science Center, offers a new position. The COO reporting to the Executive Director (CEO), will be responsible for management of all administrative and operational functions at our renowned science education and entertainment institution located in historic Balboa Park.

The successful candidate will have strong leadership skills and 10 years experience in finance/accounting, marketing, visitor services, and human resources including several years in a senior management position. Food service and retail experience is preferred, as is a college degree and business education.

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Please send a complete resume with salary history and requirements to:
Dr. Jeffrey W. Kirsch
Reuben H. Fleet Science Center
Balboa Park
P.O. Box 33303
San Diego, CA 92163-3303

General Manager

Great Smoky Mountains Giant Screen Theater, Gatlinburg, TN, is seeking an experienced General Manager with significant marketing skills. Tour group marketing and hospitality experience a plus. Salary commensurate with experience. Benefits, bonus plan.

Send resume, salary requirements, and references to:
World Cinemax Productions
P.O. Box 111
Willows, CA 95988

Director of Theaters

COSI Columbus, a dynamic center of science, learning, and fun, will open a new, world-class facility in Autumn 1999 featuring two major theaters: a 400-seat Iwerks 8/70 2D-3D Giant Screen Theater and a 250-seat 60-ft Dome Theater with a Digistar 2 system.

Candidates for the position must have 3 years minimum experience managing an 8/70 or 15/70 theater and be technically proficient in both 70mm film projection and Digistar technology. Director will supervise launch of theaters, staffing, and daily operations. Position begins March 1999.

Send resume, salary requirements, and references to:
COSI
Human Resources-MI
280 E. Broad St.
Columbus, OH 43215
Fax: 614-228-6363
cosi_hr@compuserve.com.

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SHORTS

More nabs Oscar nom

More, written and directed by **Mark Osborne**, has been nominated for an Academy Award® for Best Animated Short film, the first LF animated short to be so honored. The 6-minute 15/70 film, created using a mix of stop-motion and cel animation, will be distributed to LF theaters by **MacGillivray Freeman Films** in a package with MFF's ***Everest***.

The short premiered in Los Angeles in November (see *MaxImage!* Nov. 1998), and has been making the rounds of film festivals in a 35mm version (in which format it was also screened for Oscar consideration). In January it won the Sundance Jury Award for Special Recognition for Short Filmmaking.

More was co-produced by **Bad Clams Productions** and **Swell Productions** and made possible by support from **Flemington Pictures** and the Animation and Experimental Film Task Force of the **Large Format Cinema Association**.

LF meet in San Jose, March 10

Members of the San Francisco Bay area LF community will gather for an evening of socializing and screenings at **The Tech Museum of Innovation** in San Jose, CA, on March 10. **MacGillivray Freeman Films** will sponsor a light dinner and screen ***Everest***. Also to be screened are ***More*** (see above), ***Fire***, ***Boar Pigs***, and other short LF films.

Readers of *MaxImage!* and others involved in the LF industry are welcome, but must obtain an invitation in advance from **Judith Rubin** by e-mailing shmata@compuserve.com or calling 510-595-9664.

FP Colossus Toronto opens

The first IMAX 3D theater in **Imax Corporation**'s home province of Ontario, Canada, opened on Feb. 12 as part of **Famous Players' Colossus** megaplex in the Toronto suburb of Vaughan. The 260-seat SR house, which is part of an 18-screen complex shaped like a flying saucer, launched with ***T-Rex: Back to the Cretaceous***.

The IMAX screen is the Canadian exhibitor's second of seven that will open by July, three of which will be in the metro Toronto area and bring the city's inventory of LF screens to five.

Richmond reopens renamed

The LF theater at the **Science Museum of Virginia** in Richmond, closed since September (see *MaxImage!* August 1998), reopens March 6 with a new dome, new speakers and signal processing equipment, new carpeting, new seats, and a new name: the **Ethyl Corporation IMAX® DOME and Planetarium.** At the same time the projector was upgraded to a 15kW lamp.

The dome of the Ethyl Corporation IMAX Dome Theater being replaced.

Cyane Lowden, Science Museum of Virginia

The 260-seat theater opens with ***Whales***, ***Grand Canyon***, and evening screenings of ***Rolling Stones At the Max***.

LFCA to present Vision Award

The **Large Format Cinema Association** will present the first annual Kodak Vision Award at its conference in May to an individual for extraordinary achievement in LF filmmaking. Where the LFCA's Abel Gance Award recognizes lifetime achievement, the Vision Award will reward specific current accomplishments. Although the non-cash award is sponsored by **Eastman Kodak**, the company will have no role in the selection of the winner, who will be chosen by the LFCA's awards committee.

Two compete for London film

The **British Film Institute** has narrowed the competition for its LF film about London to two finalists. One project is a collaboration between **Simon Relph**, executive producer of 1991's *Enchanted April*, and **Jonathan Barker** of **SK Films** in Toronto. The other is being proposed by **Marc Samuelson**, producer of *Wilde*, in cooperation with Australia's **Total Big Screen Pictures**. Once BFI makes its selection at the end of April, production will start almost immediately for a summer 2000 release.

In the meantime, BFI is preparing for the May 1999 opening of its IMAX 3D theater by producing a seven-minute preshow and signature film that will star **John Cleese** and be directed by **Terry Jones**, both formerly of *Monty Python's Flying Circus*. The BFI's **Angela Topping** tells *MaxImage!* that the film, the first three minutes of which will be an audio-only demonstration of the sound system, is being shot in London now, and will be completed by mid-April.

Spirit of American opens in Dallas

Spirit of American, a new 8/70 film produced and directed by **Fred Ashman** of **Multi Image Productions, Inc.**, opened at American Airlines' newly renovated **C.R. Smith Aviation Museum** near the Dallas/Fort Worth Airport on Feb. 22. The 20-minute film is narrated by **James Garner** and features original music by **Michael Bolton**.

The movie replaces ***Dream of Flight***, produced by Ashman for the theater's opening in 1993. The theater's 108 seats are probably among the most comfortable in any theater in the world: they are first-class seats from a Boeing 767.

*(See **SHORTS** on page 9)*